DOCUMENT RESUME

ED 429 318 CS 216 688

TITLE	Resource Packet for the High School Proficiency Test in Communication Arts: Reading & Writing.
INSTITUTION	Michigan State Dept. of Education, Lansing. Michigan Educational Assessment Program.
PUB DATE	1995-06-00
NOTE	235p.
PUB TYPE	Guides - Classroom - Teacher (052)
EDRS PRICE	MF01/PC10 Plus Postage.
DESCRIPTORS	Annotated Bibliographies; High Schools; *Reading Achievement; Reading Tests; Student Writing Models; *Test Coaching; *Writing Achievement; Writing Evaluation; Writing Tests
IDENTIFIERS	*Michigan High School Test

ABSTRACT

This packet assists teachers and students in preparing for the Michigan Communications Arts (Writing and Reading) portions of the High School Proficiency Test (HSPT). Sections of the packet are: Map of the Regional Network for Communications Arts (including local contacts); Calendar of Professional Development Events; Annotated Bibliography of Recommended Resources; Models of the Assessments (including sample papers and scoring guides); A Guide to the Model of the Assessment for Communications Arts: Reading; Model Instructional Unit for Communications Arts: Reading; Questions and Answers about the HSPT Writing Assessment; How not to Prepare for the New Writing Assessments; and Similarities and Differences between Assessments. (RS)

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ED 429 318

Resource Packet for the High School Proficiency Test in Communication Arts:

Reading & Writing

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Michigan Education Assessment Program

CS 216 688

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STATE OF MICHIGAN

DEPARTMENT OF EDUCATION

P.O. Box 30008
Lansing, Michigan 48909

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Superintendent
of Public Instruction

June 1995

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MEMORANDUM

TO: Interested Parties

FROM: Michigan Educational Assessment Program

SUBJECT: Resource Packet for the High School Proficiency Test in Communication Arts: Reading and Writing

Enclosed are materials we hope you will find helpful as you prepare teachers and students for the Communications Arts (Writing and Reading) portions of the High School Proficiency Test to be given the last week of February and the first two weeks of March, 1996..

These materials were prepared by the Communication Arts Assessment Professional Development Planning Committee (made up of representatives from the Michigan Council of Teachers of English, the Michigan Reading Association, and the Curriculum Development and MEAP offices of the Michigan Department of Education), the Secondary Content Literacy Committee, and educators central to the development of the assessments.

Included are the following items:

- Map of the Regional Network for Communications Arts (including local contacts)
- Calendar of Professional Development Events
- Annotated Bibliography of Recommended Resources
- Models of the Assessments (including sample papers and scoring guides)
- A Guide to the Model of the Assessment for Communications Arts: Reading
- Model Instructional Unit for Communications Arts: Reading
- Questions and Answers about the HSPT Writing Assessment
- How NOT to Prepare for the New Writing Assessments
- Similarities and Differences Between Assessments

The Models of the Assessments were developed in order to provide teachers, administrators, and students with a sample of what to expect on the tests. Not all of the items in the Models have received the extensive reviews that were part of the complete test development process. While they are very similar to what students will see on the assessments in the fall, they may be of slightly lesser quality than those that make it to the fall administration.

To assist you in sharing these Models and other support materials with teachers, students, and parents, over 170 people representing every school improvement region of the state have been trained to present professional development workshops on the new assessments. Please feel free to call upon the contact people listed on the Regional Network Map.

In addition, please do not hesitate to call the MEAP office (at 517/373-8393) if you have questions about the enclosed materials.

Thank you for your leadership in this professional development effort.

Enclosures

COMMUNICATION ARTS
INFORMATION PACKET

Section 1

- Communication Arts Network Map
- Calendar of Events
- Writing and Reading Recommended Resources

COMMUNICATION ARTS ASSESSMENT
Regional Network

Regional ISD Contacts:

Calhoun ISD
Ruth Snyder [616/781-5141]

2 **Ingham ISD**
Sara Shubel [517/676-1051]

3 **Genesee ISD**
Ann Trovillion-Timm [810/768-4400]
Barbara Reed [810/768-4400]

4 **Huron ISD**
Mary Ellen Bluem [517/269-6406]

5 **Kent ISD**
Linda Nordstrand [616/365-2285]

6 **UP Center for Educational Development**
Kirk Nigro [906/227-2017]

7 **Macomb ISD**
Bob Williams [810/228-3468]
Gene Yax [810/228-3473]

8 **Oakland Schools**
Charles Peters [810/858-2121]
Barbara Rebbeck [810/858-1989]

9 **Muskegon ISD**
LaDon Gustafson [616/399-6940]

10 **Saginaw ISD**
Bart Jenniches [517/799-4733]
Sue May [517/631-5890]

11 **NLM-LTLC**
Michelle Johnston [616/922-1731]
Dennis Rosen [616/796-3543]

12 **Washtenaw ISD**
Kathy Cambria [313/994-8100]

13 **Wayne RESA**
Olga Moir [313/467-1564]
Karen Urbschat [313/467-1300]

14 **Detroit**
Ronald Kar [313/494-1603]

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High School Proficiency Test in Communication Arts
Professional Development Planning Committee

1995 Calendar of Events

Date	*Activity*	*Contact*
March		
3-4	MDE/MRA/MCTE Communication Arts Assessment Training of Trainers Conference, East Lansing	Sheila Potter (517) 373-1342
9	Detroit Public Schools' March Write-in, University of Detroit Mercy's campus, Detroit	Mary C. Cox (313) 824-4778
11-14	39th Annual Michigan Reading Association Conference. Amway Grand Plaza/Grand Center, Grand Rapids	Ann Laurimore (616) 946-8595
16-18	National Council of Teachers of English Spring Language Arts Conference. Minneapolis, Minnesota	(800) 369-NCTE
23-24	Upper Peninsula Communications Arts Assessment Training of Trainers Conference, Marquette	Kirk Nigro (906) 227-2017
April		
1	Michigan State University's Spring Conference on the English Language Arts (Bright Ideas). Co-Sponsored by the Michigan Council of Teachers of English, East Lansing, MSU Union Building.	Marilyn Wilson (517) 372-1772
8	Saginaw Valley's Spring Conference. Co-Sponsored by the Michigan Council of Teachers of English	Mary Harmon (517) 793-7815
30-May 5	International Reading Association Convention, Anaheim, California	(800) 336-READ
June		
26-July 14	Oakland Writing Project's Invitational Summer Institute. Oakland Schools, Pontiac	Barbara Rebbeck (810) 858-1989
26-July 21	Third Coast Writing Project's Invitational Summer Institute, Western Michigan University Kalamazoo	Eilen Brinkley (616) 387-2581

26-July 21	National Writing Project: Metro-Detroit's Invitational Summer Institute, at the University of Detroit Mercy (Open Sessions: June 26-30, July 10-14), Detroit	Ronald Kar (313) 527-1186
	Eastern Michigan Writing Project's Invitational Summer Institute (Open Session—mornings—June 26-July 14), Ypsilanti	Cathy Fleischer (313) 487-4220
	Saginaw Valley Writing Project's Invitational Summer Institute	Kay Harley (517) 790-4354
	Red Cedar Writing Project's Invitational Summer Institute, Michigan State University, East Lansing	Janet Swenson (517) 336-3610
	Flint Area Writing Project	Lois Rosen (810) 762-3285
July		
27-30	Whole Language Umbrella Conference, Windsor, Ontario. Conference Theme: "Celebrating Communities." Opening Keynote—Robert Munsch	Judy Kelly (313) 676-7693
August		
2-4	Michigan Reading Association's Summer Literature Conference. Grand Hotel, Mackinac Island, Michign	Marlene Smith (616) 983-7932
15-16	Upper Peninsula Summer English Languge Arts Institute—Curriculum Instruction, and Assessment, Marquette	Kirk Nigro (906) 227-2017
24-25	Detroit Public Schools' Second English Language Arts Conference, K-12. University of Detroit/ Mercy (Ward) Conference Center, Detroit	Barbara Coulter (313) 494-1601
September		
18-20	Annual Conference of Michigan Association of Supervision and Curriculum Development (MASCD), Ypsilanti	Ben Hamilton (517) 373-4003
October		
13	Engfest at Western Michigan University Co-Sponsored by the Michigan Council of Teachers of English, Kalamazoo. Conference Theme: "Making Connections." Featured Speaker: Maryann Smith, Associate Executive Director of NCTE.	C. Weaver (616) 387-2599 or M. Haines (616) 387-2627

13	Upper Peninsula Reading Association Conference, Marquette	Jean Hetrick (906) 228-7405
27-28	Michigan Council of Teachers of English Annual Fall Conference, Lansing	Marilyn Wilson (517) 372-1772
31	Michigan Secondary Reading Interest Council (MRIC), Fall Research Conference, Kellogg Center, East Lansing	Anne Greashaber (313) 663-5351
November		
16-21	National Council of Teachers of English English Annual Convention, San Diego, California	(800) 369-NCTE

Writing and Reading: Recommended Resources

Note: An asterisk (*) indicates our short list; if you plan to acquire only one or two resources to address a whole range of issues, we recommend these most highly.

Programs, Writing Across the Curriculum

Farrell-Childers, Pamela; Anne Gere and Art Young, eds. *Programs and Practices: Writing Across the Secondary School Curriculum.* Portsmouth, NH: Heinemann, 1994. An invaluable text for those wanting to establish writing across the curriculum programs, this collection includes classroom stories from many different contexts and content areas. Each author describes how writing is used to learn in a particular setting.

Krater, Joan; Jane Zeni, Nancy Develin Cason, and other members of the Webster Groves Writing Project. *Mirror Images: Teaching Writing in Black and White.* Portsmouth, NH: Heinemann, 1994. This book chronicles the journey of a Missouri action research team, made up of middle school and high school teachers, as it refuses to accept underachievement by African American student writers. An example of the sort of research-based, ethical practice we should be moving toward if we are serious about school reform.

*Lester, Nancy B., and Cynthia S. Onore. *Learning Change: One School District Meets Language Across the Curriculum.* Portsmouth, NH: Boynton/Cook, 1990. Lester and Onore describe a four-year program of substantive professional development in a New York state school district. This book would be helpful for districts attempting to encourage classroom-based reform, yet dissatisfied with short term in-service programs.

Tchudi, Stephen, ed. *The Astonishing Curriculum: Integrating Science and Humanities Through Language.* Urbana, IL: NCTE, 1993. This collection includes a variety of classroom stories and ideas for developing an integrated curriculum.

Elementary

Atwell, Nancie, ed. *Coming to Know: Writing to Learn in the Intermediate Grades.* Portsmouth, NH: Heinemann, 1990. This text, written by classroom teachers grades 3-6, presents many ways to use writing in content area study, including learning logs and research projects in every subject. An appendix features learning log prompts for a whole host of topics.

*Calkins, Lucy. *The Art of Teaching Writing*. Portsmouth, NH: Heinemann, 1994. This revised and expanded version of Calkins' classic text is worth its weight in gold for teachers in elementary grades, and quite useful for secondary teachers, too. Calkins has modified and clarified her perspective on the teaching of writing as a result of 10 more years of work in classrooms. The book includes chapters on assessment, thematic instruction, non-fiction writing, home-school connections, and curriculum.

Calkins, Lucy. *Living Between the Lines*. Portsmouth, NH: Heinemann, 1990. This passionately-written book describes classrooms where the walls between school and wider community have "come tumbling down." Discussions of writers' notebooks, conferring strategies, genre studies, mini-lessons, and organizational structures for workshops are lucid and helpful. Upper elementary and middle school teachers will find it especially pertinent.

Graves, Donald. *A Fresh Look at Writing*. Portsmouth, NH: Heinemann, 1994. Graves, who has led hundreds of thousands of teachers to rethink their teaching of writing through his books and workshops, synthesizes his current understandings in this practical, understandable book.

Harwayne, Shelley. *Lasting Impressions: Weaving Literature into the Writing Workshop*. Portsmouth, NH: Heinemann, 1992. In this book, Harwayne examines the various roles literature can play in an elementary or middle school classroom. She also describes how careful, strategic use of literature can help students grow as writers. She discusses how to build a classroom community using notebooks, book talks, genre studies, etc.

Lane, Barry. *After 'The End': Teaching and Learning Creative Revision*. Portsmouth, NH: Heinemann, 1993. Teachers often talk about the difficulty of introducing revision to young writers. This books is filled with practical, almost painless revision strategies that have proven effective in the classroom.

Manning, Maryann; Gary Manning, and Roberta Long. *Theme Immersion: Inquiry-Based Curriculum in Elementary and Middle Schools*. Portsmouth, NH: Heinemann, 1994. This book describes what it means to foreground inquiry--on the part of teachers and learners--and to move away from traditional theme studies and units. Detailed examples in all elementary and middle school grades, complete with photographs.

*Routman, Regie. *Invitations: Changing as Teachers and Learners K-12*. Portsmouth, NH: Heinemann, 1994. This book is exhaustive in its scope, which ranges from conducting guided reading activities to keeping anecdotal records to establishing teacher support groups. It also includes "blue pages," carefully annotated resource lists for the whole language teacher.

Secondary

Andrasick, Kathleen. *Opening Texts: Using Writing to Teach Literature.* Portsmouth, NH: Heinemann, 1990. This book, written by a high school teacher in a college preparatory setting, describes a flexible, theory-based approach that promotes student engagement in literary text and development of critical stance through writing and discussion. Features examples of student work and lessons.

*Atwell, Nancie. *In the Middle: Writing, Reading, and Learning with Adolescents.* Portsmouth, NH: Boynton/Cook, 1987. This award-winning text has inspired countless English language arts teachers to reconceptualize their teaching of writing and reading. It includes a wealth of practical classroom ideas.

Christenbury, Leila. *Making the Journey: Being and Becoming a Teacher of English Language Arts.* Portsmouth, NH: Boynton/Cook, 1993. This recent text situates writing within an integrated English language arts classroom and addresses issues of current interest, e.g., technology, multiculturalism, etc.

Kirby, Dan, and Tom Liner, with Ruth Vinz. *Inside Out: Developmental Strategies for Teaching Writing.* Portsmouth, NH: Boynton/Cook, 1988. Two advocates for process writing approaches, along with an exemplary high school teacher, collaborate to outline sensible, classroom-tested ways to teach writing in middle and high schools. Engaging and useful.

*Rief, Linda. *Seeking Diversity: Language Arts with Adolescents.* Portsmouth, NH: Heinemann, 1991. Written by an eighth grade teacher who teaches 125 students a day, this book is a practical guide to developing an integrated English language arts classroom community. Rief includes ten portfolios of student work, featuring reading lists, reading response, and writing in various genre.

Romano, Tom. *Clearing the Way: Working with Teenage Writers.* Portsmouth, NH: Heinemann, 1987. Drawing on long experience as a high school teacher, this author has written one of the very best books about teaching and learning writing.

Willis, Meredith Sue. *Deep Revision: A Guide for Teachers, Students and Other Writers.* New York: Teachers and Writers Collaborative, 1993. The author provides an abundance of practical but writerly "experiments" with revision. This book is appropriate for the k-12 teacher who writes, as well as for her students. Secondary teachers in particular will appreciate the warm, sensible tone of this book.

Zemelman, Steven, and Harvey Daniels. *A Community of Writers: Teaching Writing in Junior and Senior High School.* Portsmouth, NH: Heinemann, 1988. This text provides broad theoretical and practical background in understanding how the teaching of writing has changed over the past 25 years. It is lively, easy reading, but comprehensive enough to become a frequently consulted reference text.

Assessment

Anthony, Robert; Terry Johnson, Norma Mickelson, and Allison Preece. *Evaluating Literacy: A Perspective for Change.* Portsmouth, NH: Heinemann, 1991. This book talks about assessment within a philosophical framework, spotlighting the importance of gathering authentic work samples that demonstrate growth to various audiences, including parents and community members. Appropriate reading for those seeking to put various new forms of assessment in perspective. Practically useful as well.

Graves, Donald H., and Bonnie S. Sunstein, eds. *Portfolio Portraits.* Portsmouth, NH: Heinemann, 1992. Written by practitioners at all levels, this book explores the possibilities for learning and teaching inherent in student-owned portfolios. A chapter by Graves on helping students learn to read their own work critically is a highlight.

Spandel, Vicki, and Richard J. Stiggins. *Creating Writers: Linking Assessment and Writing Instruction.* New York: Longman, 1990. This book provides helpful background in understanding how holistic scoring of writing works. The authors also describe a range of other scoring procedures and describe how scoring rubrics can be used to help students become able to assess their own writing independently.

Tierney, Robert J.; Carter, Mark A., and Desai, Laura E. *Portfolio Assessment in the Reading/Writing Classroom.* Norwood, MA: Christopher-Gordon Publishers, 1991. The book begins with an overview of the causes behind the push for authentic assessment, then moves into practical discussion of literacy portfolios K-12.

Yancey, Kathleen Blake. *Portfolios in the Writing Classroom.* Urbana, IL: NCTE, 1992. This collection introduces readers to a range of portfolio possibilities that have revolutionized the teaching and assessing of writing.

General

Au, Kathryn H. *Literacy Instruction in Multicultural Settings.* New York: Harcourt Brace Jovanovich, 1992. This book, a thorough, readable discussion of the implications of literacy research for ESL and at-risk populations, was written by a literacy expert who has spent years developing successful programs for Hawaiian children poorly served by traditional schooling.

Cambourne, Brian. *The Whole Story.* New York: Scholastic, 1992. Cambourne describes how language and literacy are acquired. He explore the implications of his studies for teaching and learning in schools. Cambourne's work serves as a key theoretical underpinning for whole language teachers.

Fletcher, Ralph. *What A Writer Needs.* Portsmouth, NH: Heinemann, 1993. This book has helped many teachers move beyond a relatively superficial understanding of process approaches to writing. Well-written and deeply engaging.

Mayher, John. *Uncommon Sense: Theoretical Practice in Language Education.* Portsmouth, NH: Boynton/Cook, 1990. Why move away from comfortable, traditional language arts practices? Why integrate reading, writing, listening and speaking in our classrooms? John Mayher explains how studies of language acquisition have caused English educators to question "common sense" methods.

Murray, Donald. *Expecting the Unexpected: Teaching Myself--and Others--to Read and Write.* Portsmouth, NH: Boynton/Cook, 1989. Written by a Pulitzer Prize-winning author who has inspired much of the recent deep interest in writing, this text gets to the heart of how effective reading and writing happens.

Wells, Gordon, and Gen Ling Chang-Wells. *Constructing Knowledge Together: Classrooms as Centers of Literacy and Inquiry.* Portsmouth, NH: Heinemann, 1992. This book, based on collaborative research with teachers in multi-lingual urban communities and schools, grounds theoretical discussions of sociocultural view of language and literacy with concrete, innovative classroom examples.

Some Relevant Professional Journals:

National Council of Teachers of English (NCTE)--*Primary Voices, From the Middle, English Journal*
International Reading Association (IRA)--*The Reading Teacher*
Michigan Council of Teachers of English (MCTE)--*Language Arts Journal of Michigan*
Michigan Reading Association (MRA)--*Michigan Reading Journal*
The Writing Teacher
The Writer's Notebook
The New Advocate

Professional materials listed can be ordered either from Cornucopia Books, a Michigan distributor which carries Heinemann, Boynton/Cook, Richard C. Owen, Christopher Gordon, Scholastic, and assorted other publishers, or by contacting publishers directly.

Ray Spaulding
Cornucopia Books
Great Lakes Division
P.O. Box 331
Comstock Park, Michigan 49321
(616) 247-0573
1-800-778-2665 (Mon, Wed, Fri, 10 a.m.-3 p.m.)

Teachers &Writers Collaborative
5 Union Square West
New York, NY 10003-3306
(212) 691-6590 (Mon-Fri, 9 a.m.-5 p.m., EST)

Heinemann
361 Hanover Street
Portsmouth, NH 03801-3912
1-800-541-2086 (9 a.m.-6 p.m., EST)

National Council of Teachers of English (NCTE)
1111 W. Kenyon Road
Urbana, IL 61801-1096
(217) 328-3870

Harcourt Brace & Company
6277 Sea Harbor Drive
Orlando, FL 32887
1-800-782-4479

compiled by Dr. Ellen Brinkley, Western Michigan University, and
Laura Roop, Oakland Schools

COMMUNICATION ARTS
INFORMATION PACKET

Section 2

- Communication Arts: Writing Model of the Assessment
- Communication Arts: Writing Q & A
- What NOT to Do in Preparing for the New HSPT/MEAP Writing Assessments

Michigan High School Proficiency Test

Communication Arts: Writing

Model of the Assessment

May 1995
Michigan Educational Assessment Program

[Note: These materials were designed to provide an experience as close as possible to the actual assessment. For purposes of clarity, however, some directions from the real assessment have been modified. The test items that follow come from discarded Tryout forms.]

OVERVIEW TO COMMUNICATION ARTS: WRITING

This is an activity designed to see how proficient you are at writing. Part 1 looks at how well you can think critically and report and/or reflect on your own writing. Part 2 looks at how well you can write an impromptu response to a topic. Part 3 looks at how well you can write an extended piece related to the topic from Part 2.

Before you begin the model of the assessment, you will need to locate a) two pieces of your own writing that best demonstrate your proficiency, b) several sheets of blank paper on which to write your responses, and c) two peer partners for a small group activity in Part 2.

PART 1
REPORTING AND REFLECTING

DIRECTIONS:

You will need 2 pieces of your own writing for this part of the assessment.

You will have 30 minutes to respond to the writing topic below. The purpose of this piece of writing is to help readers understand your intentions and strategies as a writer.

WRITING TOPIC:

Look over the two pieces of your writing that you have in front of you. **Identify ideas or wording that you think work well in your pieces of writing and explain why they do.**

Use brief examples from your pieces of writing to illustrate the points you make. Your audience will be interested adult readers who may not have read your earlier pieces of writing.

PART 2

COMPOSING & COMMUNICATING MEANING

READING/VIEWING MATERIALS

DIRECTIONS:

Part 2 involves reading and viewing materials to help start you thinking about a topic. Think for a moment about the topic printed below.

TOPIC:

Justice

DIRECTIONS:

Take a few minutes to look at the materials printed below and think about what they are saying about the topic and how they might relate to one another. You may make notes about them if you wish.

THINKING ABOUT THE TOPIC:
(These materials are provided only to help you think about the topic; you will not be tested on your ability to understand them.)

"Humanity is the second virtue of the courts, but undoubtedly the first is justice."	Judge J. Scott
"Injustice anywhere is a threat to justice everywhere."	Martin Luther King, Jr
"Justice cannot be for one side alone, but must be for both...."	Eleanor Roosevelt "My Day" newspaper column
"Justice becomes injustice when it makes two wounds on a head that deserves one."	Congo proverb

MY REPORT IS ON AFRICA
ACTUALLY WHAT I MEAN TO SAY IS THAT MY REPORT WOULD HAVE BEEN ON AFRICA IF... WELL... MY INTENTIONS WERE...
IT SEEMS THAT I JUST NEVER QUITE GOT AROUND TO...WELL... YOU KNOW HOW IT GOES SOMETIMES, AND I JUST...I JUST NEVER...
I THROW MYSELF UPON THE MERCY OF THE COURT!

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Part 2 (cont.)

QUICKWRITE RESPONSE

DIRECTIONS:

Now that you have had some time to read and think about this topic, you will have an opportunity to write about it.

You will have 20 minutes in which to respond to the writing topic below. The purpose of the Part 2 piece is to write an impromptu, exploratory response to the topic. You may use your own knowledge and experience as well as any ideas sparked by the Thinking About the Topic materials.

WRITING TOPIC:

What does "justice" mean to you?

PART 2 (cont.)

PEER DISCUSSION

DIRECTIONS:

Put your writing aside and get into a small group with your two peer partners. Continue to think about the topic, the materials you looked at, and the writing you just did.

With your partners, go through the "Talking About the Topic" items below. You may go through them in any order you wish as long as everyone has an opportunity to respond. You may wish to spend more time on the questions that most interest you and your partners. You will have 8 minutes to discuss these.

TALKING ABOUT THE TOPIC:

- Do you think people seek justice in their dealings with others? Why or why not?
- In addition to our court system, what other types of justice or fairness exist?
- Have you ever felt like someone didn't treat you fairly, and you thought about revenge? Have you ever done something bad to somebody who later showed you mercy?
- How do people achieve justice? What are the implications of using such means?
- What does the expression "justice is blind" mean?

LISTENING TO AND SHARING RESPONSES

DIRECTIONS:

Now that you have had time to discuss these questions in small groups, take 5 minutes to gather as a large group to share some of your responses with others. (This activity may help you to clarify your thoughts before you write the last portion of the assessment.)

PART 3

COMPOSING & COMMUNICATING MEANING (cont.)

DIRECTIONS:

You will have 110 minutes in which to write a carefully considered response to the writing topic below. The purpose of this last (Part 3) piece is to write a more thorough, more polished response. You may use a dictionary or thesaurus if you wish.

EXTENDED WRITING TOPIC:

In dealing with people who have wronged others, some choose justice; some, revenge; some, mercy. **Write a paper in which you examine how this choice affects the people involved in the dispute.**

You might, for example, do one of the following:

explain why justice for you may not be justice for someone else
OR
argue whether some groups in our country have less access to justice than others
OR
consider a time when you felt a situation wasn't fair and you tried to get justice
OR
examine whether television and movies encourage revenge
OR
take any of several other approaches to discussing this idea.

Your audience will be interested adult readers who may not have read your other pieces of writing.

CONSIDERING YOUR PROFICIENCY

Read the attached drafts of the scoring criteria used for the various parts of the assessment.

Next read the accompanying sample student papers.
[These student papers were written in response to somewhat different Thinking About the Topic materials.]

- Can you see the increasing levels of writing proficiency?
- What are the strengths of these pieces of writing?
- How do your own writing samples compare?
- What are your writing strengths?
- How could you improve your writing?

Get together with a peer and switch papers.

- How do your peer's writing samples compare with the samples provided here?
- How do your peer's writing samples compare with your own?
- What are your peer's writing strengths?
- What suggestions could you offer your peer?

Ask your teachers or parents to evaluate your writing samples.

- What writing strengths do they see?
- What suggestions do they have?

TRYOUT VERSION

Holistic Scorepoint Descriptions
Grade 11
Part 1

(These are designed to be used in conjunction with illustrative anchor papers and other range-finder papers and are intended to describe characteristics of most papers at a particular scorepoint. The aim is to determine best fit; a paper at any given scorepoint may not include all characteristics.)

4 The paper is engaging, original, clear, and focused; ideas and content are richly developed with details and examples. Organization and form enhance the central idea or theme; ideas are presented coherently to move the reader through the text. The voice of the writer is compelling and conveys the writer's meaning through effective sentence structure and precise word choices. Surface features don't interfere with understanding or distract from meaning.

3 The paper is reasonably clear, focused, and well-supported; ideas and content are adequately developed through details and examples. Organization and form are appropriate, and ideas are generally presented coherently. The voice of the writer contributes to the writer's meaning through appropriate and varied sentence structure and word choices. Surface features may reduce understanding and interfere with meaning.

2 The paper has some focus and support; ideas and content may be developed with limited details and examples. The writing may be somewhat disorganized or too-obviously structured. The voice of the writer is generally absent; basic sentence structure and limited vocabulary convey a simple message. Limited control of surface features makes the paper difficult to read.

1 The paper has little focus and development; ideas and content are supported by few, if any, details and examples. There is little discernible shape or direction. The writer's tone is flat. Awkward sentence structure and inadequate vocabulary interfere with understanding. Limited control of surface features makes the paper extremely difficult to read.

Not Ratable

6 completely **off topic**

7 completely **illegible**

8 written in a **language other than English**

9 completely **blank**

TRYOUT VERSION

Holistic Scorepoint Descriptions
Grade 11
Part 2

(These are designed to be used in conjunction with illustrative anchor papers and other range-finder papers and are intended to describe characteristics of most papers at a particular scorepoint. The aim is to determine best fit; a paper at any given scorepoint may not include all characteristics.)

4 The paper is engaging, original, clear, and focused; ideas and content are richly developed with details and examples. Organization and form enhance the central idea or theme; ideas are presented coherently to move the reader through the text. The voice of the writer is compelling and conveys the writer's meaning through effective sentence structure and precise word choices. Surface feature errors don't interfere with understanding or distract from meaning.

3 The paper is reasonably clear, focused, and well-supported; ideas and content are adequately developed through details and examples. Organization and form are appropriate, and ideas are generally presented coherently. The voice of the writer contributes to the writer's meaning through appropriate and varied sentence structure and word choices. Surface feature errors may reduce understanding and interfere with meaning.

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1 The paper has little focus and development; ideas and content are supported by few, if any, details and examples. There is little discernible shape or direction. The writer's tone is flat. Awkward sentence structure and inadequate vocabulary interfere with understanding. Limited control of surface features makes the paper extremely difficult to read.

Not Ratable

6 Not ratable because completely **off topic**

7 Not ratable because completely **illegible**

8 Not ratable because written in a **language other than English**

9 Not ratable because completely **blank**

TRYOUT VERSION

Holistic Scorepoint Descriptions
Grade 11
Part 3

(These are designed to be used in conjunction with illustrative anchor papers and other range-finder papers and are intended to describe characteristics of most papers at a particular scorepoint. The aim is to determine best fit; a paper at any given scorepoint may not include all characteristics.)

4 The paper is engaging, original, clear, and focused; ideas and content are richly developed with details and examples. Organization and form enhance the central idea or theme; ideas are presented coherently to move the reader through the text. The voice of the writer is compelling and conveys the writer's meaning through effective sentence structure and precise word choices. Skillful use of writing conventions contributes to the polished effect of the writing.

3 The paper is reasonably clear, focused, and well-supported; ideas and content are adequately developed through details and examples. Organization and form are appropriate, and ideas are generally presented coherently. The voice of the writer contributes to the writer's meaning through appropriate and varied sentence structure and word choices. Surface feature errors don't interfere with understanding or distract from meaning.

2 The paper has some focus and support; ideas and content may be developed with limited details and examples. The writing may be somewhat disorganized or too-obviously structured. The voice of the writer is generally absent; basic sentence structure and limited vocabulary convey a simple message. Limited control of surface features makes the paper difficult to read.

1 The paper has little focus and development; ideas and content are supported by few, if any, details and examples. There is little discernible shape or direction. The writer's tone is flat. Awkward sentence structure and inadequate vocabulary interfere with understanding. Limited control of surface features makes the paper extremely difficult to read.

Not Ratable

6 completely **off topic**

7 completely **illegible**

8 written in a **language other than English**

9 completely **blank**

SAMPLE STUDENT RESPONSES
Part I: Reporting and Reflecting

What I think about my writings is many things. My best talent is expressing my feelings on paper. I have a very unique imagination towards writing.

The way I go about thinking of Ideas is to use topics that I know about. Like playing basketball. thats my favorite thing to do, so I write about it a lot. Because I have a lot of memories from it.

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[6771] Score: 1

The wording that I used in my pieces of writing that work well are the use of different words that starts each sentence. I think it works well because it is not as boring as using the same words. Another way is the use of commas and punctuation in the sentences that make my sentences more complex and more exciting to read.

The way that I like the best in wording my writing is the ability to get the point across the first time instead of running the sentence on and on. The ability to keep the reader interested in reading my work is done very well also by choosing my words carefully. By not saying the same thing time after time is another good way to keep the reader interested in my writing.

The End

[6856] Score: 2

The sample illustrated the kind of rudimentary development that characterizes 2-level writing. The ideas are not followed through adequately. The response identifies a feature of writing that works well (the variety of first words of sentences) and explains why it works well (it's not boring). But the explanation is vague and unsupported by any examples from any text real or imagined. In terms of style and mechanics, this response is weaker than 7131.

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My best non-fiction papers are the papers that I have thought about and edited the most. After writing a first draft I often find that some of my ideas are not in the best place. While writing a first draft I let ideas come freely and the paper has little structure. To overcome this, it helps me to jot down important ideas and main points before I begin to write. If I know where I'm going before I begin the rough draft doesn't need to be changed as much and my original ideas are kept together.

My best stories have been ideas that I have thought out in a detailed manner before beginning to write. This allows me to be as creative as I can without discouraging me when my initial spark of an idea doesn't come out right on paper. When I have figured out what I want to say before I start to write I feel I do a better job of describing what I want to say.

[7131] Score: 3

The example illustrates the kind of rudimentary development that characterizes 2-level writing. The ideas are not followed through adequately. This response is stronger stylistically and mechanically but weaker in its response to the prompt. The paper never really identifies any ideas or wording that work well. Instead, the paper describes a highly generic writing process unrelated to the portfolio pieces. The ideas are unanchored.

BEST COPY AVAILABLE

In my writing about fascism, I tried to use several words that worked well in the writing.

Fascism is a repressive one-party dictatorship. I think that these words work well because they explain exactly what the meaning of my paper is about. Its government is characterized by racism and militarism, this also defines what fascism is about. He (referring to Hitler) used clever strategies to make people follow him. In this sentence I am trying to show how intelligent Hitler was to make so many people believe in what he was doing. In the sentence that states: The Natzi's job by Hitler was to eliminate the differences between rich and poor, they would make the German people strong and united. This shows exactly what Hitler was making people do and how rascist they became. I think that when I mentioned the movie that I watched, that it really showed just what fascism could do to normal people like ourselves.

In my writing about Huck Finn, I found several words that expressed the meaning of my paper and how well they worked to make it sound good.

In the novel, The Adventures of Huckleberry Finn, Huck Finn survives many attemps by society or elements of society to change or "destroy" him. This is my opening statement, I think that it explains exactly what I am going to write about. Miss Watson's nagging and insistent interference makes Huck resent home life and its restraints. This sentence explains how Huck feels about being educated and civilized by his guardian.

[7082] Score: 4

BEST COPY AVAILABLE

Justice is what could be described as an innocent victim of crime getting "justice" when the criminal goes to jail. It also could mean equal saying or equal hearing on particular topics around the U.S. and the world. These topics include abortion rights or equal rights among races. It could mean when everyone gets their way about what should be right or what is wrong and should be made right in a certain way.

[1590] Score: 1

BEST COPY AVAILABLE

Americans today are familiar with the cry, "Justice!" We hear it in the workplace, government, and media, but do any of us really know what justice means? Webster's dictionary defines justice as "the quality of being righteous; impartiality, fairness." Justice comes from the Latin word jus meaning "legal principle, right, or power." This suggests that a successful legal system has this justice, but does our government understand justice anymore? They may know what it means, but, in many cases, justice must be reapplied to fit its true definition.

First, justice must be blind. Eleanor Roosevelt said, "Justice cannot be for one side alone, but must be for both..." ("My Day"). This thought is reinforced by the symbol for our court system—a woman holding a balance while blindfolded. She can feel only the facts; no prejudices may worry her opinion. This impartiality is a vital ingredient in the idea of justice.

Also needed for justice is a compassionate attitude. Justice must be fair and deliver punishments when needed, but it does not have to be vindictive in this punishment. "Justice becomes injustice when it makes two wounds on a head that deserves one" (Congreve). When justice delights in punishment and serves only to give it, then it has lost its purpose and true meaning. This is the goal of the eighth article of the United States Constitution, "No cruel or unusual punishment shall be inflicted..." Our forefathers knew that court systems can be corrupt, and they wanted to protect our criminals from unfair and inhumane punishments.

The question becomes, has our government achieved this and maintained this definition of justice? In the Constitution, I believe that justice was provided for to the best of the founding fathers' abilities, despite some racial and social prejudices evident. One man said of the Constitution that it was probably the greatest man-inspired document ever written. Our present day government, however, tries to work around the letter of this document. It favors their thinking in court cases; public opinion is highly shaped by their liberal media.

[8478] Score: 4

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Part III: Composing and Communicating Meaning 2

Television incourages people to go out and solve problems their own way. Hovever that may not always be the best solution. Television creates alot of problems, because alot of kids watch. Kids are easily influenced by many programs. When they see violence on television they think its all right to use this method to solve your problems.

Justice is fair for some and not others, because if you have a jury trial, the people may already have their mind made up weather or not you are guilty. Juris are very prejudice.

Score: 1

BEST COPY AVAILABLE

33

The topic I'm going to write about is "Examine whether television and movies encourage ~~my~~ revenge."

I don't think Television and movies encourage revenge. If the kids are old enough to watch the movie they should be old enough to know what is right. I can see why younger kids would think movies are real, but I can't see why there parents wouldn't of already talked to them about them. Movies have ratings for a reason. Parents shouldn't let there children go to movies that don't fit there children. Unless the parents know and trust their children not to repeat the action that take place in the movie or television show.

Score: 1

BEST COPY AVAILABLE

My topic to write about is about justice.

I think justice is an act of righteous esp. its being punished correctly not poorly.

For justice is very bad thing like for instance when someone thinks there better than everyone else, but really they are not.

I think that if you do justice you should be rewarded for it I think justice is a good thing, but also think that injustice can be a good thing sometimes too.

I think abortion is injustice because its killing, can unless it's rape. The only time I think rape is justice is if you've been raped. I also think if you don't want it the only justice thing to do is to have it and then if you still don't want the baby then put it up for adoption.

There are lots of justice and injustice in the world. I think that driving while under the influence is injustice. I also think doing drugs is injustice, because both cause, and drugs can kill you. I think its injustice if a group of kids are together and they all do something bad, like break someones house window for instance, and then only one of the kids gets blamed for the whole things. I think that its injustice if you've been in trouble with the law once, and then when something goes wrong they automatically think that you done it because of the fact that you've been in trouble before with the law. Justice also has certain departments to it like justice of the peace, the courts, when you pay on your tickets, and the Health Department, etc.

Its very bad thing when justice is not done to stop racists, and sexists, from being the way they are to people, because they don't like it they don't have to look at or talk to them people

Score: 2

Communication Arts: Writing
Model of the Assessment

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People have all different meanings for the word justice. One way to get justice is by using revenge. When people want revenge they want to get the other person back and that's called, making it equal, justice. Whenever someone else tries to get someone back it doesn't end the arguement. The enemys continue to take revenge on one another until it gets so out of hand it must stop. Revenge is a risky way to get justice. Revenge can sometimes get yous in trouble with the law. Don't get justice by using revenge. Get justice in a fair, lawful way.

Next to using revenge for justice comes the movies and television programs that influence not just teens, but adults as well. Television programs and the movies usually involve a conflict and in order for that conflict to be solved it must be done with justice. Most television programs offer good ways to solving conflicts. They solve conflicts in a way that I like it, fair. The movies, on the other hand, use revenge, cheating, and unfair ways to get justice. People that watch these movies remember the ways to get justice, espcially if its there most favorite movie. They think back to memorys of their own that might be similar to those in the movies and decide its a good way to get justice since it worked in the movies. Theres nothing anyone can do to end the bad ways people use revenge to get justice. Nobody is happy until they have justice. Like many people say, "Life is not fair." Thats because of justice, justice will never leave us alone, someone will always be seeking for it.

[1618] Score: 2

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Individuals. Single beings. Seperate entities. All These words are words I use to describe The people of This planet. No two people have The exact same experiences in The world; Therefore we are all differeit. I ask you, the reader, "Am I wrong?" No? Well Then how can we have a standardized justice system or let disputes fall into the hands of other people? We can't because it's unfair. Justice for one person isn't the same for another person. Your principles aren't the same as mine, Therefore my idea of justice is most likely nothing like yours and thus we would be hard-pressed for a solution if a dispute came up.

I was born in Bayview, Michigan, ten pounds and seven ounces, at exactly 6:28 in the PM. I've had many different haircuts, pets, houses, clothes, and I am now 5'9" tall, weigh 135 pounds and have a 3.5% fat to overall body weight ratio. How many people can say the exact same thing? None. I am a completely seperate entity from all life that has ever existed before. No one has the exact same philosophies I do and I'm proud of that.

If you read the other essay I wrote about my definition of justice, you'd know I believe that you get what is deserved of you. If you are in a competition and you finish first you should get the prize fair and square because you are better than the rest. If someone cheated and won Then They would be denied The prize. Why? Because to cheat you have to break the rules. The rules of what? The rules of the contest, not the rules of justice. The "justice" is the actual winner receiving the award, not a cheater. The winner worked harder overall to win, therefore The justice is The winner receiving it.

Chances are your (the reader) definition is a more classical definition and you believe That this a rather silly venture of your time with not much merit. But Then again, Thats just your opinion.

[1273] Score: 3

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In dealing with people who have been wronged at times, some choose justice, some, revenge, and some, mercy. These three motives can both help and harm the individuals involved in the disputes. All of these can lead to good things and sometimes good things.

Justice can be the best and fairest way to decide the fate of someone. Taking a person to court or calling the police on that particular person is the best way to go. The terms "justice has been served" is commonly heard around the United States and even in the world. It's probably the safest way to get back at someone or a number of people for committing a crime. Honesty is the best policy and taking your complaints to the police is both them getting involved above or giving up and ignoring the crimes or violent acts being committed in today's society.

Revenge is one of the most dangerous ways to handle a situation in your neighborhood or any where. Taking it into yourself can get someone killed, possibly you. Or even an innocent bystander. You might end up in jail for as short or possibly for years. Taking revenge could affect the victim's mind in telling them that what they did was right. Even trying to take revenge on someone can cause the person to act crazy and crazy things. In other words, revenge is the dumbest way to get back at someone.

Mercy is just another way of saying "let's be friends" or "let's stop fighting". It can be good and bad in a number of ways. In a good way, for instance, in little arguments like two saying, let's just be friends or this is going nowhere, there we are using mercy. This is a good thing about Mercy. But on the other hand Mercy can be a form of revenge.

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Facing someone in give up sexual abuse, for example, is forcing someone to do something that they don't want to do. Sometimes in school, there's a person who wants to fit in with the "cool crowd". That person might do something wrong to fit in. That's a form of giving up your old ways of life just to fit into a new way of life.

Justice, revenge, and mercy can all be deadly tactics of making things right. We all have to make choices like these in our lives. Hopefully, someday we will all make the right choices.

41

42

Score: 3

Communication Arts: Writing
Model of the Assessment

BEST COPY AVAILABLE

The idea of justice is a concept for a perfect world. While sometimes justice is served, other times people are cheated from what they deserve. People in our society have the right to be treated better than that. Why should we have to pay the price of crimes inflicted upon us? I believe justice is a misconception of society today, because we don't know what to believe in anymore. People wonder if our democracy works, when drunk drivers and other types of criminals are put out on the streets with little punishment. Today democracy does not provide its citizens with the justice they deserve.

The crime of drunk driving is a serious one. The person who was driving has put everyone in danger. That person, the people with him or her and everyone around the driver. While the punishment should be extremely steep, it is not. They get their drivers licenses revoked for awhile and community service time. While many of these people are remorseful for what they did, it is too late. The damage has been done. Some of these people don't learn from their mistakes. They go right back out on the street, ready for a repeat performance. For example, I had a teacher whose niece that was some years older than I. The girl was beautiful and got the best care of her brother, who had Down Syndrome. It was right before she was to graduate from high school and the girl was taking her brother to get ice cream. Suddenly, a truck swerved around a corner, coming at them on at about 60mph. It had a big dent on the front of it. The truck leapt up onto, right through the windshield of the other car. The boy was extremely lucky. He only had cuts and bruises, however, his sister wasn't so

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lucky. Her head was crushed and partially torn away from the H bod. She died instantly. The man who had been driving the truck had a record of drunk driving and just got out of prison. He didn't have a license and he was so drunk that he didn't even know that he hit another car.

Justice is necessary in our society today, because of all the wrongs that can happen. Democracy must pull itself together and give us a good honest system that we can depend on. The story above illustrates that a first time offender can make a mistake. But the second time, it's a habit. It also shows how the current system has failed us. All anyone wants is to be safe, and safe. Democracy must allow its citizens the opportunity to have an actual system & the correct concept of justice.

Score: 4

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PART 3 PART 3 PART 3

COMPOSING AND COMMUNICATING MEANING: EXTENDED WRITING TASK

DIRECTIONS:

You will have 110 minutes in which to craft a response to the writing topic below. If you wish, you may jot down some notes to yourself anywhere on pages 10-15, but any writing you want scored should go in Part 3, page 15 of your *Final Copies Booklet*.

EXTENDED WRITING TOPIC:

Write a paper in which you examine how music has an impact on your life or on someone else.

You might, for example,

- cite specific pieces of music that have had an impact on you or that are meaningful to you, and explain why

OR • consider how different music fits different situations

OR • explore what makes some music memorable, and other music forgettable

OR • describe what you've learned through music

OR • consider how music can express an idea

OR • take any of several other approaches to discussing this idea.

Assume that your audience will be respected adult readers.

You may use this space for notes, freewriting, outlining, clustering, a rough draft, etc. Remember that the final copy of this paper will be scored as polished writing, so you should give careful thought to revision (rethinking ideas) and polishing (editing and proofreading).

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Music is very memorable and forgettable. If a person dies, there might be a song that reminds you of that person. But when it's forgettable you might not like that particular song.

Memorable music reminds you of so much stuff that has went on in your life. Country music is the best kind of music I listen to and it brings back old memories. Every time I hear that certain song that memory is not forgettable.

Forgettable music everyone seems to forget, you don't actually forget about music, you just don't like it. That's how I look at it. Music is something that will stay with us for a long time even when its memorable or forgettable.

Score: 1

Every song has a meaning from some kind of situation. Some songs are about someone dying. Others are about drugs, and violence. There are also songs written about love, or breaking up with someone.

Some music is more relaxing than others, so if you had a bad day at work or school this kind of music would be better for you instead of hard rock or rap. This kind of music is good just to listen to.

Hard Rock is more of a dancing type music or it's just good to listen to when you've having a party. Rap is another type of party music. This music is more for the gang members, because it talks about drugs and violence then about love or death, (in a family member dying).

Country music tells a story. Its good music to listen to, to relax, or at a party. Country fits just about every kind of situation there is.

Music could be good, but some of it's Bad. Music can effect the way people act or think. Some music effects people in a bad way, but music could also effect them in a good way also.

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Score: 2

Music has a great impact on my life and everybody does. We if we listen to music sometime in our lives, that's what makes it interesting. It has such a variety to choose from that everyone can find what they like to hear.

I believe that everyone has that one special tune, or maybe more, that gets them fast tapping and makes them sing along. There is a broad enough range of music for every situation. There's loud or fast music when you are angry, and there's soft or slow music when you are calm. This gives me the perfect opportunity to tell about how some music fits different situations.

Everyone knows about football players, crazy and mad, with adrenaline pumping. Well, there's more to it than that. Football players aren't always that way. They need something to get them pumped up. Our football team here uses loud heavy music. This makes you up and gets the blood flowing. Everyone has their own type of music for every situation.

Some music is even memorable to me. I remember going to my first concert with my parents. I remember who was there and what they sang. I remember going to a concert with my friends. This is probably even more memorable than any other time I listened to music. Every time I think about it I feel like I'm still there. All these are memorable to me and I can tell because it is all so clear even after a few years have gone by.

I've also learned a lot about what kind of a person a musician is by listening to the words of their music. Also, by listening to the words you might be able to get advice or thoughts of your own.

The greatest impact music has on me is my mood. The music I normally listen to is Rythm & Blues which is soothing and suits almost any occasion. I choose to listen to this music when I'm happy or sad because it is soothing. When I'm really down in the gutter I sometimes listen to country. It seems to pick me up a little. Now when I'm really upset I like to listen to Heavy Metal or Alternative. This allows me to blow off steam.

This is the impact that music has on me. I believe that most people will say that music has about the same impact on them.

Score: 3

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Music has drastically evolved throughout history. It has gone from the upbeat twenties, to jazz and the blues, sixties tunes, to today's heavy metal, R&B, country music, and Rap. These different types of music show the attitudes and feelings of each time period.

Music of the 1920's was traditional, yet it had a kick just like the roaring 20's themselves. The pace of people's lives was beginning to pick up. It was a new period of time. Things were happening just like the music traditional yet upbeat.

Then came the jazz and blues era. The blacks were beginning to gain more acceptance among whites. The Great Depression was coming on and hard times came about for everyone. The jazz expressed the excitement of Black people as they were gaining more rights in their society. The blues reflected the hard travel blacks came to get where they were. The music of this time period also expressed the sadness and hard times everyone had fallen into.

Then came the hippie 60's times, with rebellious teens and the breaking out of the rebelliousness. The music of the sixties told of being free and drugs to help everyone feel great. This music definately expressed the feelings of most teens of the sixties. Many were protesting the vietnam war, and drugs were the thing to do. The teens loved the music which they wrote and sang about.

Finally we come to today's wide variety of music. Each type expressing the overall feeling and attitude of our countries youth. Heavy Metal mainly expressing the need for government reform. R&B explaining how love and relationships tend to go. Country usually showing how all good things end. And Rap, the expression of violence, sex, and drugs teens are subjected to. The 80's and 90's music shows how our society is slowly losing our trust in the government, as well as people. Our music also shows the lack of morals in our teens. The different types of 80's and 90's music is a view of how most teens are troubled and crying out for unattainable help. The music of this time period is an accurate reflection of our society today.

Music is a total expression of the majority of a societys feelings. You could listen to a certain music and learn many things about its morals and values. Music also shows the attitude and general feelings of a society. Music really is the heart of all souls.

Score: 4

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High School Proficiency Test (HSPT)
Communication Arts: Writing

Q&A

Which students are being tested?

Shortly, all Michigan students in grades 5, 8, and 11 will have an opportunity to demonstrate their proficiency in writing. For the November 1994 Pilot administration, a representative sample (approximately 350 schools and 18,000 students) from across the state were tested. Almost as many additional schools and students were part of last spring's Tryout administration.

Does the state have any publication which will explain in detail each of the test components?

Very shortly, the MEAP office will send to every middle school and high school an HSPT: Communication Arts resource packet containing such things as a model of the assessment, draft scorepoint descriptions, sample student papers, justifications of the scores on sample papers, professional development options, and a list of other resources. Right now, a preliminary packet of information is available from the MEAP office. It contains outlines of the assessments and drafts of the scorepoint descriptions used to score the Tryout.

If the writing test is given in a particular teacher's classroom, will that teacher be allowed to administer the exam to his/her students?

Absolutely. The assessments were designed to be as similar to on-going classroom instruction as possible. Also, having the teacher administer the test might reduce the amount of student anxiety and allow students to perform at their best.

Why can't students submit portfolio pieces from eighth- or ninth-grade?

The teachers who designed the assessment wanted to design an instrument that would allow students to demonstrate their best work. They felt that if students were asked to reflect upon writing done more than a year previous, students would be at a disadvantage, that students would not remember the context of the writing situation well enough to be able to write well about it. However, a ninth-grade piece of writing that was substantially revised in the the tenth- or eleventh-grade could then be considered more recent work and, as such, could be considered as one of the portfolio pieces students bring to Part 1 of the assessment.

Why do we have to go through the trouble of removing grades and comments from the portfolio pieces?

Although there are days when it seems like the last thing students do is pay attention to our marginal notes on their papers, the truth is that many *do* take our commendations and suggestions seriously. And if we truly want students to learn to evaluate their writing skills for themselves, then it seems best to remove comments from teachers or peers. Some teachers have decided to respond to student writing on a separate sheet of paper for ease in removal when test time approaches; others have suggested that students white-out comments and grades when portfolio pieces are photocopied.

Why do teachers have to spend all that time photocopying portfolio pieces when they aren't even scored?

Keep in mind that we are looking to the future when these portfolio pieces *are* scored. In the meantime, it is not mandatory that portfolio pieces be photocopied. That has been suggested only so that students can submit their pieces *and* keep them in their classroom portfolios. Teachers alone should not be responsible for this activity. Talk to other teachers and schools about strategies for involving students, other school personnel, and parents.

Students have to bring two pieces of writing at least two pages in length each, right?

No, the directions in the administration manual ask for a *total* length of 2 to 10 pages. In other words, students are free to select pieces of writing of a page in length. In fact, some students might opt to choose poetry (of at least 25 lines).

What about students who do not have portfolio pieces?

It may be that students without portfolio pieces on the first day of the assessment can wait to take this part of the assessment until the following week when make-up tests are administered. This would provide students with a few more days to gather their writing.

Besides portfolio pieces that students bring in with them, what other aids will students be able to use on the writing test?

The use of a dictionary, thesaurus, spelling book, or grammar book is encouraged--especially for Part 3 since students have more time for revision and polishing. Some students may not have their own copies, so the test administration manual asks that schools supply each testing room with dictionaries.

Why do students have to go back and forth between the two test booklets?

Using the *Early Drafts Booklet* and the *Final Copies Booklet* is difficult for some students at first. Also, it may make an auditorium administration unwieldy. Unfortunately, the cost of incorporating the draft booklet into the final (scored) booklet has so far been cost-prohibitive because of the competing demands of scannable front and back covers, perforated sheets, and lithocoded pages. One advantage of the two-booklet system is that it may encourage our students to do more significant revision.

Will there be a choice of writing topics?

For Parts 2 and 3, students will be given a broad topic and then led through activities designed to help them define a pertinent experience or issue to write about. These topics were selected with *all* students in mind. From a measurement point of view, various writing prompts have inherently different difficulties; however, the assessment is intended to measure the ability to write rather than the ability to select easier writing prompts.

May non-native English speakers do their pre-writing in their first language?

Yes, as long as they realize that the version they want scored needs to be written in English in order to receive a score.

Will there be several different forms, or versions of the test, within a classroom as there were in the Pilot?

That was done solely for statistical reasons, to ensure equal ability groups took each form of the Pilot, and should not be necessary next time.

During the writing assessment, do students have to be in the same classroom grouping for all three testing days?

Some of the activities in the assessments call for students to work with peer partners. You'll want to keep this factor (as well as the section above on classroom teachers) in mind as you plan administration in your building.

What about variance of groups during small-group discussion?

Teachers administering the assessment are asked to "use whatever method to group students that will result in the most productive interaction." This acknowledges the importance of using methods that are consistent with on-going activities in the classroom and relies upon teachers' professional experience with their own students. In addition, small-group activities are followed by large-group sharing in an effort to allow all students the opportunity to benefit from ideas generated during group discussions.

Why is so much time allotted for writing and discussion?

Some teachers are requesting *more* time for the activities, noting that their students (even some of their best students) are accustomed to considerably more generous deadlines for their writing tasks. The bottom line is that this was a compromise. For more information on decisions behind the assessment, teachers might also want to review the *Assessment Framework* drafted by the Michigan Council of Teachers of English.

Why is the last part of the writing assessment designed to be longer than most class periods?

Educators in the state believed it was important to provide students with a variety of ways in which to demonstrate writing proficiency. The three strands of the assessment ask for different types of writing: writing for different purposes, writing with different time constraints. The last part gives students a longer period of time so that they have more opportunity to revise and proofread their pieces. The business world, in particular, is interested in students' ability to produce polished pieces; here's an opportunity for our students to demonstrate that ability. Those concerned with the length of the test should keep in mind that the assessment is designed to be as similar to on-going instruction as possible and that the actual time required to administer *all* of the HSPT tests is only about one percent of the school year.

Why couldn't the last part have been divided into two separate testing sessions?

Because of the importance of the HSPT, experts from measurement and legal arenas were concerned that we would have a hard time defending the validity of individual scores if students were allowed to leave for 24 hours in the middle of a test item.

How will schools be able to fit the three testing sessions in within the prescribed test window? In other words, what types of testing conditions are appropriate?

Teachers who have administered the Tryout or Pilot have found auditorium or cafeteria settings inconvenient due to the lack of dictionaries and the difficulty in proctoring large groups. So schools are coming up with creative solutions for scheduling the last part of the assessment. The key is to start brainstorming solutions to these questions now and start networking with other schools to see what strategies seem to work. While the tight testing window may be frustrating, it also helps ensure that students are facing the same tasks with the same information and that no schools are delaying the administration in an effort to let students take the test after hearing about the items from students in other schools.

Can my students do something else when they're finished with the test?

Currently, there are no directions in the administration manual regarding that question. Classroom teachers, however, deal with this issue frequently. They know that allowing students to do homework or read after finishing a test sometimes keeps the distractions to a minimum but sometimes encourages students to quit before they've done their best.

How will my school be able to handle all the make-up?

Again, brainstorming and networking with other schools to share strategies seems to be the best idea. Talk about ways of sharing the burden in your school so that individual teachers are not stuck with sole responsibility.

Will I have to score all of my students' papers?

No. The contractor will handle all of the scoring. But many teachers would like to be involved, and we are continuing to look at ways to meet that request.

How will a contractor know how to score the papers?

The contractor will use the Michigan-written scorepoint descriptions as well as "range-finder" papers. Range-finding is the process by which Michigan educators come to consensus about which student papers are examples of 1's and 2's and 3's and 4's. It is the link between actual performance and the description of the level of performance. The contractor will then use these papers to train readers/scorers.

Why does scoring take so long?

Consistent and reliable scoring is critical, so numerous steps are taken along the way to insure fairness. Next year, scoring itself may take only a few weeks, but there are a number of "behind the scenes" activities, for example, rangefinding.

What, according to the holistic scoring guidelines, are "surface features?"

Surface features are those textual cues not heard when read aloud but that, nonetheless, help us as readers to understand the message in printed form. They include paragraph indentation, punctuation, and spelling.

Why aren't students' corrected papers returned to them?

They may be in the future, but right now the cost is prohibitive. Removing identifying information from the writing samples, shuffling samples for random scoring, and then sorting them all out by school origin is expensive business. But we continue to look at ways of addressing this.

*What **NOT** to Do in Preparing for the New HSPT/MEAP Writing Assessments*

Don't stop using methods that improve students' ability to write. While the new assessments may suggest instructional strategies you haven't tried before, don't abandon those you already use that seem to work.

Don't stop providing students frequent opportunities to write--both in and out of class. The assessments at grades 5, 8, and 11 each ask students to write extended (more than a typical class period) pieces. Have your students spend a block of time--sufficient for feedback, revision, editing--on pieces of writing, but also let them enjoy writing opportunities of short duration. Think of these as equivalent to artists' minute-sketches. Conversely, don't forget that some students will want more than 110 minutes (or three class periods) to finish some of their pieces of writing.

Don't insist that students all use the same process each time they write. There's nothing wrong with leading students through activities similar to those on the assessments (e.g. thinking about a topic, reading/viewing materials related to that topic, discussing ideas about the topic, writing an exploratory piece in response to some aspect of the topic), but don't fool students into thinking that there is only one right process to follow when writing a paper. In other words, don't let the activities become a formula. As students mature as writers, let them select the prewriting/drafting/revising/editing activities that work best for them as individuals.

Don't spend the first week of each year writing only "portfolio pieces." A follow-up bit of advice would be: Don't assign "portfolio pieces." The whole notion of portfolios is that they be collections of students' varied writings and writings in progress. Ideally, students have a body of work from which to choose the two portfolio pieces they bring with them to the HSPT. All pieces of student writing are potential portfolio pieces.

*Don't insist that students choose the HSPT portfolio pieces that **you** think are best.* Allow students the opportunity to evaluate for themselves which pieces of writing are more effective than others. Share with students the qualities you look for in well-written papers, but encourage students to develop their own standards as well. To insist that students pick "A" papers is to risk having them defend someone else's notions of successful writing, and the quality of their reflective writing may suffer if they feel they have to use someone else's words.

Don't limit students' writing experiences to timed tasks. While impromptu, on-demand writing is one type of writing experience, students also need to learn how to manage situations where they are allowed more flexibility in determining the duration of a writing project.

Don't insist upon grading every instance of students' reflection on their own writing. Many students have had limited experience talking and writing about how they write. Many have not been provided opportunities to see how we, as teachers, write. Provide students with these opportunities, but don't make each an occasion for outside evaluation.

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Don't design every writing task around a teacher-provided topic or theme. One of the things students need to do is learn how to discover topics for themselves. As they mature, they also learn to identify their own voices. Very often students will suggest ideas for topics that are more interesting than those provided by teachers. And students tend to write better when they write about subjects that interest them.

Don't use drafts of the HSPT/MEAP Writing scoring criteria to score every piece of writing students do. Purposes for writing vary greatly. Criteria written specifically for the purpose of these assessments may not be appropriate for some student writing. And don't overwhelm your students; don't expect them to understand every aspect of the scoring criteria at once. Spend time discussing aspects of the criteria with your students. (Spend time discussing them with your colleagues: How do your conceptions of good writing differ from one another? What qualities do you value jointly? What qualities do your students' parents value?) Spend time having students formulate their own criteria for certain writing tasks.

Don't portray the assessment as an annoyance to your students. Being apathetic or angry about the testing situation does not improve your students' performance. Remember how perceptive your students are. If you accept the assessment as a new challenge, your students are more likely to make earnest attempts at demonstrating their writing ability. But don't go overboard; don't place so much attention on the assessment that students are too nervous to be at their best.

Don't rush out and spend your money on test prep materials or test prep seminars. Thoroughly investigate materials or speakers you are considering. Talk to other teachers who have experience with these resources. Consider other, perhaps better, means of using funds. Join professional teachers' organizations. Enroll in Michigan Writing Projects. Take graduate classes in the teaching of writing. Think in terms of long-range professional development.

And finally, don't teach to the test; teach students how to write well in a variety of different circumstances. Don't make illegal copies of the assessment materials to use with your students; that cheats students and teaches them what we don't want them to learn. Instead, have students help you design activities and materials that lead to rich, exciting writing. Use activities similar to those in the assessments if you wish, but continue to use other experiences as well--collaboratively-written pieces, illustrated pieces, researched pieces, performed pieces. Help students see that the writing they do on the assessment is just a part of the writing they do throughout the year.

COMMUNICATION ARTS
INFORMATION PACKET

Section 3

- Grades 5 and 8 MEAP Writing Model of the Assessment

Michigan High School Proficiency Test

Communication Arts: Writing

Model of the Assessment

May 1995
Michigan Educational Assessment Program

Grade 5 Writing Assessment Plan

DAY 1 (45 minutes + 5 minutes preparation): Prewriting and Drafting

- Getting Started (5 minutes)
  Students are given time to think about a provided topic.

- Peer Discussion (10 minutes)
  In small groups, students discuss questions that help them explore and clarify ideas about the topic.

- Listening to and Sharing Responses (10 minutes)
  Students share ideas from peer discussion with large group.

- Prewriting and Drafting (20 minutes)
  Students begin drafting a response to the writing prompt.

DAY 2 (45 minutes + 5 minutes preparation): Drafting and Revising

- Review of Writing (3 minutes)

- Drafting and Revising (25 minutes)
  Students work on the development, focus, and organization of their pieces.

- Peer Response (17 minutes)
  Students confer with peer partners from Day 1.

DAY 3 (45 minutes + 5 minutes preparation): Revising and Polishing

- Review of Writing (5 minutes)
  Teacher reads aloud checklist of items to consider in revising and polishing piece.

- Final Revision and Polishing (40 minutes)

SCORING

The revised and polished piece of writing will be scored using 1) a 4-point holistic scale, 2) a scoring guide written by Michigan educators, and 3) sample scored student papers selected by Michigan educators.

TOPIC:

Change

THINKING ABOUT THE TOPIC:

- What kind of changes have you faced?
- Have you faced changes like having a new baby brother or sister, or getting a new pet?
- When have you made changes like going to a new school, making a new friend, or becoming part of a team?
- How did you handle these experiences?
- What changes do you look forward to in the future?

WRITING ABOUT THE TOPIC:

Things changes in our lives. It might be someone's looks that change, how you change as you get older, or how people change their minds. **Write about a change.**

You might, for example, do one of the following:

tell about a time when you changed classes or teachers
OR
describe how you have changed from when you were younger
OR
show how someone can change his or her mind
OR
explain how changes in the weather can make you feel different
OR
write about the topic of change in another way.

You may use examples from real life, from what you read or watch, or from your imagination. Keep in mind that your writing will be read by adults.

DAY 2 DAY 2 DAY 2

DRAFTING AND REVISING

PEER RESPONSE

DIRECTIONS:

Talk about this question with your group, making sure everyone receives comments on his or her writing.

QUESTION FOR PARTNERS:

Which parts of my writing do you want to know more about? What do you want to know?

DAY 3 DAY 3 DAY 3

REVISING AND POLISHING

REVIEW OF WRITING

DIRECTIONS:

Use the following checklists as you revise and polish the piece you have written.

CHECKLIST FOR REVISION:

1. Do I have enough ideas and details?
2. Does one idea lead to the next?
3. Does my writing show a beginning and an ending?

CHECKLIST FOR POLISHING:

1. Are my sentences complete?
2. Have I checked the spelling and capitalization of any words I'm unsure of?
3. Are my paragraphs indented?
4. Are there any words missing?
5. Have I checked my punctuation?

Holistic Scorepoint Descriptions
Grade 5

(These are designed to be used in conjunction with illustrative anchor papers and other range-finder papers and are intended to describe characteristics of most papers at a particular scorepoint. The aim is to determine best fit; a paper at any given scorepoint may not include all characteristics.)

4	**Mature**	Central ideas are clearly developed. The writing may have a natural flow and a clear sense of wholeness (beginning, middle, end); the organization helps move the reader through the text. There is likely to be a clear voice that is precise and interesting. The text demonstrates standard writing conventions.
3	**Capable**	A recognizable central idea is evident throughout. The writing has a sense of wholeness (beginning, middle, end) although it may have extraneous details. Word choices and sentence structure are likely to be interesting. There may be surface feature errors, but they don't interfere with understanding.
2	**Developing**	The writing shows a recognizable central idea, yet may not be sustained or developed. There is an attempt at organization although ideas may not be well connected or developed. Vocabulary may be limited or inappropriate to the task; sentence structure may be somewhat simple. Surface feature errors my make understanding difficult.
1	**Emerging**	The writing shows little or no development of a central idea. There may be little direction or organization but, nevertheless, an ability to get important words on paper is demonstrated. Vocabulary and sentence structure may be simple. Minimal control of surface features, such as spelling and usage, may severely interfere with understanding.

6	Not ratable because completely **off topic**
7	Not ratable because completely **illegible**
8	Not ratable because written in a **language other than English**
9	Not ratable because completely **blank**

Grade 8 Writing Assessment Plan

DAY 1 (45 minutes + 5 minutes preparation): Prewriting and Drafting

- Getting Started (5 minutes)
  Students are given time to think about a provided topic.

- Reading/Viewing Materials (5 minutes)
  Students read and view materials related to the topic.

- Peer Discussion (10 minutes)
  In small groups, students discuss questions that help them explore and clarify ideas about the topic.

- Listening to and Sharing Responses (5 minutes)
  Students share ideas from peer discussion with large group.

- Prewriting and Drafting (20 minutes)
  Students begin drafting a response to the writing prompt.

DAY 2 (45 minutes + 5 minutes preparation): Drafting and Revising

- Review of Writing (3 minutes)

- Drafting and Revising (25 minutes)
  Students work on the development, focus, and organization of their pieces.

- Peer Response (17 minutes)
  Students confer with peer partners from Day 1.

DAY 3 (45 minutes + 5 minutes preparation): Revising and Polishing

- Review of Writing (5 minutes)
  Teacher reads aloud checklist of items to consider in revising and polishing piece.

- Final Revision and Polishing (40 minutes)

SCORING

The revised and polished piece of writing will be scored using 1) a 4-point holistic scale, 2) a scoring guide written by Michigan educators, and 3) sample scored student papers selected by Michigan educators.

DAY 1 DAY 1 DAY 1

PREWRITING AND DRAFTING

TOPIC:

Ecology

THINKING ABOUT THE TOPIC:

"We abuse land because we regard it as a commodity belonging to us. When we see land as a community to which we belong, we may begin to use it with love and respect."

Aldo Leopold

© 1986 by Universal Press Syndicate From Gary Larson The Far Side Gallery 2

"And see this ring right here, Jimmy? ... That's another time when the old fellow miraculously survived some big forest fire."

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Calvin and Hobbes

by Watterson

CAN YOU BELIEVE THIS? SOME IDIOT TOSSED GARBAGE HERE IN THIS BEAUTIFUL SPOT.
I'LL BET FUTURE CIVILIZATIONS FIND OUT MORE ABOUT US THAN WE'D LIKE THEM TO KNOW.
LOOK, ANOTHER CAN THROWN ON THE GROUND! BOY, THIS MAKES ME MAD!
BY GOLLY, IF PEOPLE AREN'T BURNING TOXIC WASTES OR TESTING NUCLEAR WEAPONS, THEY'RE THROWING TRASH EVERYWHERE!

The Family Circus

By Bil Keane

06B

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DAY 1 DAY 1 DAY 1

DIRECTIONS:

Continue to think about the topic and the materials you looked at.

With your partners, go through the questions below. You may go through them in any order you wish as long as everyone has an opportunity to respond. You may wish to spend more time on the questions that most interest you and your partners. You will have 10 minutes to discuss these.

TALKING ABOUT THE TOPIC:

• Many people believe that environmental issues need to be addressed if we are going to have the quality of life we hope to have in the future. Think about some of those issues.

• What are some of the things people can do to improve our environment?

• Can you predict what the earth might be like if we contaminate or use up all our natural resources (water, oil, lumber, soil, etc.)?

DAY 1 DAY 1 DAY 1

WRITING ABOUT THE TOPIC:

People often say that "our children are our future." Therefore, if we want our environment to be healthy, we need to educate even our youngest children. **Write a letter to a younger person, telling him or her why we need to take good care of our Earth and all of its living creatures.**

As you write, you might want to consider:

- something that happened to you or to someone you know

OR • something you read about in a book or newspaper

OR • something you heard about from someone else

OR • something you saw in a movie or on TV

OR • something else you can think of.

Keep in mind that your writing will be read by adults.

(You may use this area and the following pages for freewriting, clustering, outlining, webbing, listing, etc. When you are ready, you may begin your draft.)

DAY 2 DAY 2 DAY 2

DRAFTING AND REVISING

PEER RESPONSE

DIRECTIONS:

Respond to the following question. Be sure each person receives responses from the group. You will have 17 minutes for this activity.

QUESTION FOR PARTNERS:

Which parts of my writing do you want to know more about? What do you want to know?

DAY 3 DAY 3 DAY 3

REVISING AND POLISHING

REVIEW OF WRITING

DIRECTIONS:

Use the following checklist as you revise and polish the piece you have written.

CHECKLIST FOR REVISION:

1. Do I have enough ideas and details?
2. Does one idea lead to the next?
3. Does my writing show a beginning and an end?

CHECKLIST FOR POLISHING:

1. Are my sentences complete?
2. Have I checked the spelling and capitalization of any words I'm unsure of?
3. Are my paragraphs indented?
4. Are there any words missing?
5. Have I checked my punctuation?

Holistic Scorepoint Descriptions
Grade 8

(These are designed to be used in conjunction with illustrative anchor papers and other range-finder papers and are intended to describe characteristics of most papers at a particular scorepoint. The aim is to determine best fit; a paper at any given scorepoint may not include all characteristics.)

4	**Mature**	Writing is clear, focused, and interesting. The organization helps move the reader through the text in an orderly manner. The voice of the writer comes through in the rich and precise word choice and varied sentence structure. Errors in standard writing conventions do not interfere with understanding.
3	**Capable**	Writing is clear and focused but may not be interesting. Organization is apparent but may be too-obviously structured or have extraneous detail. While some of the writer's voice may come through, the word choice is ordinary, and sentence structure may be mechanical. There may be distracting surface feature errors, but they don't interfere with understanding.
2	**Developing**	Writing may include basic detail without much development. There may be an attempt at organization although ideas may lack a sense of wholeness. Vocabulary may be limited or inappropriate to the task; sentence structure may be simple. Surface feature errors may make understanding difficult.
1	**Emerging**	Writing may lack a central idea of purpose. Organization may be arbitrary. Vocabulary is limited; sentences may be choppy, incomplete, or rambling. Numerous surface feature errors may severely interfere with understanding.

6	Not ratable because completely **off topic**
7	Not ratable because completely **illegible**
8	Not ratable because written in a **language other than English**
9	Not ratable because completely **blank**

MEAP Writing Assessment in Grade 5

Sample Student Papers

Note: To protect the identity of students whose writing samples are provided here, written responses have been re-copied in another's handwriting and any identifying information has been removed.

Grade 5
Paper A

Things Change in Our Lives

Some people have different changes in their lives. Sometimes you read about in a book or newspaper a newspaper can tell you about the weather and what today's weather is going to be a good day

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Grade 5
Paper B

Mrs. Doughtfire

I went to the movies one night to see Mrs. Doughtfire. It is very funny and sad in some parts. Well the family was happy. But it was the boys birth day and the dad threw big party for them and wrecked the brought a zoo there and the mom had to clean it up. While they were talking the mom said she wanted to get a devource, and they did. That was sad.

The judge said that he can only see the kids once a week. The dad said to the judge I need to see my kids more then once a week. He was crying.

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Grade 5
Paper C

Having a new baby brother or sister is a big change all the attention would go to the baby. But yet you can help. Like for instance I get to help with my new baby brother.

I think getting a new baby in the house can be the biggest change is your life. mom and dad will have to pay more attention to the new baby you could be talking to them and the baby starts to cry, they are gone.

I have 3 younger sisters and brothers it happens to me alot. That is why I just want 1 child so I don't hurt their feelings. all kids have special needs. It was a big change.

Cody is very long on his first Christmas he pulled Santas beard off and bit him. Cody now eats 5 bottles a day counting juice Cody was born on June 1, 1993 he is 10 months old.

Cody loves all people. He especially loves me and my mom. He only gives kisses and hugs to us. He is very funny

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Grade 5
Paper D

I have a new baby sister. She is two and a half years old. I don't get much attention any more by my dad. He works and I don't live with him. My baby sister Saphra (SAF-RA) gets everything. My dad said I used to get everything but I don't belive him. While he is at work I play with her, watch Barney, with her put her to sleep. When dad gets home I sometimes get to talk to him but he usaly has to pick up Saphras toys, vacum then we eat.

In the future I hope to get more attention. But I still love my dad. He is the BEST dad IN THE WHOLE WORLD WIDE UNIVERSE

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Grade 5
Paper E

Changes

In my life my change was moving to Rochester, everything changed then. I had to go to a new house, to a new school, make new friends, and lots more.

When we first moved here I was really mad at my dad because I didn't want to move I missed my friends and my relatives that lived by me. I missed my dog and cat I had to give up (because they weren't indoor pets), but most of all I missed my mom because she had to stay where we used to live (which is in Lansing) because she couldn't get off her job that easily. Plus she had to find a new job there in Rochester.

But now all of those changes don't bother me so much. I've made lots of new friends, I got a new pet, I like my new school, and every once in a while I get to see my mom.

So I realized that when things change, new things happen to make up for some of those changes in your life. Like when I lost my old friends I made new friends, when I had to give away my cat and dog I got a new pet hamster, I moved from my old to a new school where I made most of my friends, I really like my new house, it's in a pretty subdivision, it's bigger then my old house, the people there are friendly, and we have a pretty cool trail in the back of our house. So now when I look back at those changes in my life, I really don't mind them as much.

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Grade 5
Paper F

Change

"Mom, Dad are we going to the movies tonight" I asked my parents. "Yes Gabrielle we are" my mom replied. That is what my family used to do till my Mom started getting fat. First I thought it was just because she ate a lot (I thought that when I was six years old). But later that night my Mom said "Gabrielle I have something important to tell you." "What is it Mom" I replied. "You are going to have a baby sister or brother" She said it a soft voice.

Ever day my Mom was getting fatter to make room for the baby in her stomach. Then one day my Mom came home with a book about Mommies and their babies. Then my Mom started going to this place where a midwife that was going to help her have the baby was. My mom was going to have the baby at home with help from a midwife.

It was July 23 that my Dad woke me up he said "Gabrielle go down stairs and eat breakfast" So I did. Then I come back upstairs, I heard noises of pain. It was my mom in pain. Then a car pulled up in the driveway. It was the midwife. Then the midwife told my Mom to push. I thought that was weird. Then I saw something come out of my mom it was a baby. After the baby come out the midwife asked me if I wanted to see if it was a boy or girl. I said "NO" so my Dad did. He said it was a girl. So then mom and Meghan got cleaned up. My sister got more gifts but not for me. Things have change with me but I still love her.

The
End.

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Grade 5
Paper G

Things Change in Our Lives

Ever since my cat ran away, I have been catching turtles, snakes, frogs, and any other kinds of creatures I could find around the woods because I wanted a pet just for me. I guess you could say I felt kind of lonely. My mom knew what I wanted so one day, she asked me if I would like to take a walk with her and she took me down the road to a person's house where they were giving away kittens. My mom picked one up and asked me if I wanted it. I said "Yes!" and we took it home. I felt like I went crazy trying to name her, but finally I figured out the perfect name for her. The name was Talitha.

Now I have more responsabilities than ever. I have to clean out her cat box every other day and keep filling her food and water dish every day. There are a lot of good things too. For example, before I had Talitha, I would open a can of tuna and have nothing to do with the juice so I would just pour it into the sink. Now, I mix it with the cat food. I usually have something to do with all those bouncing balls I have. I give them all to Talitha.

Talitha has kittis of her own now that makes me the grandmother of her kittens. In a way, I have two families. My human family and the one with Talitha and her kittens.

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Grade 5
Paper H

One day I decided to go ride my dirt bike on some trails. I started out fine at first. I was hoping for a nice peaceful ride. Then I fell over. A branch had caught my spokes and I fell. It didn't hurt but my bike weighed about 250 pounds and it was hard to pick up. After that I decided to go home. I started back because I was suppose to check in every 5 minutes and I was late. So I hurried and I don't know what happened but my gears wouldn't shift down so I couldn't slow down. There was a big bump and a ramped it. I went sailing through the air and made a bad landing. That's when I realized I was on the ground sliding along the dirt. Then my bike stopped sliding and I kept going. I almost ran into a tree but I stopped sliding before I hit the tree. That's when I realized my leg was all torn up my leg hurt it really bad. I didn't know if I could get up.

Finaly I made myself get up. When I got up I noticed that my chain was off the sprocket I didn't know if I could get back to my house or not. That's when I saw two hunters walking this way. I almost instintly knew who it was. It was our neighbors and they helped me out a little. They helped get the chain on and let me go home. It was hard to ride because my left leg hurt so much. When I got home I went straight to bed. My leg didn't feel any better when I got up in the morning. I couldn't gym or recess. My leg took a long time to heal and now I know that my left leg will never be the same again. I'll never have the strength I had in it before.

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EXPLANATIONS OF SCORES
Grade 5

02A Change

A

This paper does not develop the prompt. After beginning with a topic sentence that is on task, the response continues with a rambling sentence that can only be vaguely connected to the topic sentence.

Score: 1

B

The response begins to summarize the plot of a recent movie, only to lose its way. It does not make the connection between the movie's plot and the prompt for this task, nor does it display any logical structure or purpose.

Score: 1

C

The response's simplistic style is more typical of a younger student. When the response addresses the prompt, it is with poor mechanical skills and limited vocabulary. When the response moves from a discussion of change to details about the baby ("Cody is very long...."), the reader can sense the writer saw that the original piece was too short and decided to add on the last two paragraphs.

Score: 2

D

While this is a stronger paper than # 07160, the response presents a confusing situation. Does the narrator live with his/her father or not? Change, the topic of the prompt, is only suggested. Again, the writer, perhaps sensing that there is not enough writing on the page, tacks on a tribute to his/her father. The paper lacks structure and has weak development.

Score: 2

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E

This response gets right to work on the prompt with a steady introduction. It sustains the momentum with well-developed paragraphs and ends the piece with a summary statement. While it shows control of writing conventions such as transitions, it repeats many of the points and has a problem with run-on sentences.

Score: 3

F

This paper tells a good tale, although lapses in logic cause confusion (e.g., they did not go to the movies because the mother was getting fat; the writer was six when she thought her mother was eating too much, but "lated that night" the mother tells her about the baby). Some sentences are run-ons; others are repetitive ("Then....", "Then....", "Then....").

Score: 3

G

This nicely sustained piece stays on target throughout while exhibiting the writer's attitude toward the subject in a voice that is appropriate to the task. The response not only tells us about the new pet but also adds details of how life has changed because of cat ownership. With its clear sense of beginning, middle, and end, the paper achieves a sense of wholeness while exhibiting control over language through sentence variety and precise diction.

Score: 4

H

The response shares vivid memories of a bike accident that has the reader visualizing the scene as she/he "ramped it" and "went sailing through the air." Not a strong 4 paper, this piece nevertheless has a clear central idea that is richly developed with details. It uses a variety of sentence beginnings and makes few errors in grammar and usage.

Score: 4-

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MEAP Writing Assessment in Grade 8

Sample Student Papers

Note: To protect the identity of students whose writing samples are provided here, written responses have been re-copied in another's handwriting and any identifying information has been removed.

Grade 8
Paper A

Dear young person

I think we should take care of our planet now insted of just Complaining. I think we should be kind to the animals, plant trees, and help the ones that are dieing, recycle, turn of the the lights when you don't need them. Or we won't have a place to live any more.

yours truely
Jamie

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Grade 8
Paper B

Dear Person,

Let's get on to the subject.

Nature is very butiful and filled with wonderous animals and plants. Creatures we have never heard of or know about. So when I get older my children and your children can see the forest and be able to be out there with the animals of the forest. To build huts and breath freesh air when they are older. So lets not litter and try to plant more trees for freesh air.

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Grade 8
Paper C

Dear Children

Stop throwing cans and candy wrappers on the groun. Because it is toxic to are Earth. Are trees well die because we are throwing toxic wate around. And stop testing on creatures fo makeup. It is killing them. We are throwing oil in are rivers that is killing are fish and it is killing are birds and us because we drink the water. We need to clean the wastes and make it a better place for fish and are creatures, and us. We need to stop and do sometrink about it now before it is to late.

Thank you.

Miran

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Grade 8
Paper D

Dear Chris,

I am writing you because I am concerned about our environment. I believe we should start to clean up our environment because it makes certain people sad to see there world down like it is. I think we should be concerned about topic of contamination because it is very hard to live in a country with contamination. First off I know if you through numerous amounts of oil or other harmful wastes on the ground it will soak into the soil until it is in your drinking water. If the contamination gets into your water with or you knowing, you can become very ill because of the water. Even though you got sick you will probaly have to dig a new well somewhere else and this will cost more than not throwing the oil on the ground. Children should encourage their parents to take their used oil to a local gas station where they will put it to good use. The job of saving the environment is in your hands so you better do your ~~fair~~ part.

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Grade 8
Paper E

Dear Future Earth Protector,

You are probably not aware yet of the Earth's dangers, but I am writting this to you to warn you about them, and if you dont take care of the earth the dangers you will be in.

We need to do everything we can to make the earth a better place to live and it is going to take your help. It is only 1994 right now and the earth is already in danger and it get worse everyday, you and I have been done some damage to the earth and now its about time to start making up for it!

There are probably very little Rain forests left now if any, do to humans cutting down trees for their lumber, and to make paper, and while you cutting down trees they're also killing animals that could have reflected on us because you never know one of those animals could have had the cure for to aids or some other deadly disease. That is why people need to start recycling if they are not already! Everything should be recycled when you're done with it, so it can be made into something new!

Another problem on the planet is littering you should never litter, because usually nobody will ever pick it up and it will go into the ground and decompose which usually takes up to ten years, so just put your wrappers or whatever in your pocets and when you get to a trash can empty out your pockets it is as easy as that!

I know you have a while for this one but when you turn 16 you will be wanting to drive everywhere and show off you car and see your friends but when you are drive your polluting the air and hurting the ozone layer - if there still is a ozone layer by then - but anyways if you can try to walk or even ride your bike so that your doing something good for yourself and the environment!

So as you can see the earth is in danger and we need your help but if we dont get the younger generation to start helping there wont be a young generation! So if you want to see tomorrow you better start helping now!

Your Present Earth Protector

Maggie

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Grade 8
Paper F

The Letter

Dear younger generation,
I do not now if you relize how emportant our Earth is to us. We need to make this the Best place to be, and the best place to live. If we do not recycle, or if we continise to litter, the earth would look like a dump. Another reason why we should respect our earth is for a longer life span, the polution is damage to our earth, and our health. The more polution and littering causes starvation of many things (humans, Plants, and animals).

If we used up all the soil we have right now then we could not grow plants, or even crops to eat, and the animals could not eat eithers. When we polute our waters the animals would not have anything to drink, (they would dehydrate).

If everyone recycled papers, tin cans and other things then the earth would be a much cleaner and healthier place to live. Respect the planet you live on. someday it could be ruined, and then you would relize how precious life is for you and your planet. I am asking you to help make this a better place. recycle, you would be surprised to what a little difference could make.

We need our trees for animals homes, and among other things. Instead of cutting so many trees down for papers, all of it could simply be recycled. The real point I am trying to get across to you is that we need more things recycled, and less things used up and thrown away. The less polution and littering will equal less damage done to our Earth, which we call home.

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Grade 8
Paper G

Dear Younger Person,

Everyday more and more people are contributing to the destruction of our earth. From littering in the park to huge oil spills humans are slowly destroying earth.

Already, many species of plants and animals are extinct because their natural habitats have been destroyed by deforestation.

The air, too, is feeling the pain of our global destruction. Every day tons of smoke and other harmful chemicals like aerosols are polluting the air and wearing the ozone layer thinner and thinner. Small changes are being made to control pollution and to devise alternatives to aerosols and heavily polluting vehicles.

Our planet's water is being contaminated by farming chemicals, trash, and accidents such as sewage leaks and oil spills. Fish, turtles, coral, and many other species of water life are threatened by undersea dumping and catching for commerce and sport. Laws are being made to control this, but many people continue to do it.

Natural resources are being used up by mining, drilling, etc. These resources are extremely useful and sometimes a necessity, but people are using more than necessary. Recycling reduces the amount of trees we have to cut down, but trees are the most renewable resource we have. Others like coal and oil take millions of years to form, so once they're gone they're gone.

Using nuclear and chemical weapons has extremely harmful effects on wildlife, plants, the air and people. Burning tires and styrofoam releases chemicals that are harmful to the ozone layer.

These are the most severe ways man is polluting the earth. But what can you do? Well, you can start by not littering, saving water, and recycling. Later in life, maybe you will be able to help in other ways. But you must start respecting the earth now or else you'll grow up and do exactly what people have been doing for years: litter, use aerosols, and burn tires. If

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Everybody does that the world may be very different.

For example, if the ozone layer is worn too thin the suns extremely dangerous ultra-violet rays will not be held back. If that happens, we will be forced to stay inside to shield ourselves from the rays. If we use up our coal and oil we wouldn't be able to drive cars and would have to rely on nuclear power. If the animals that complete the food chain die, we won't have anything to eat. When the rain forests are cut down oxygen cannot be made. Each of these effects would follow the one before it and ultimately would mean the extinction of the human race.

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Grade 8
Paper H

Dear younger classes,

The Earth is in great danger today and will keep living like that more and more each day. That is why we all need to join together to help make it a better place for all of us.

The environment today has several problems. One in particular is that of our natural resources. Thousand of trees have died this years alone. The main causes were fires and us, the people. The fires in California destroyed several acres of precious trees and many other resources. We tried very hard, though, to stop them. Unlike the rain forests, it is we causing the damage and are not trying as hard to fix it. We have done things to help, such as recycle to cut down on the amount of trees killed, but we haven't done enough. Recycling helps some, but we should also do things such as plant new trees to replace the ones lost. If we don't all begin to do this eventually, years after year, there will be less of what we need most. Trees give us so much, our oxygen, paper, and a

place to live. They are what makes the earth such a wonderful place.

Not only are we affected by the loss of trees, but all of the earths living creatures are. They are driven out of their homes and left destitute. The fires destroy their habitat in a matter of seconds, separating families, leaving them without food, shelter, and even sometimes killing them. This is a terrible thing to have to happen to such innocent creatures, but because of our ignorance it happens. Hopefully, in the future we will begin to learn more and do more about our environment. If we don't we will be left helpless in a world of nothing.

We are what makes the earth the way it is today. There are several other problems like pollution and waste management, but I feel strongly about our environments resources. There won't be an environment if we don't start thinking more wisely for future generations to come.

Sincerely,
Lee

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EXPLANTIONS OF SCORES
Grade 8

06B Ecology

A

Either lack of effort, lack of skills, or both has produced this example of insufficient development of the topic. Proficiency in control of conventions or style is not demonstrated.

Score: 1

B

No connections are made here either with the prompt or with the various elements of this piece. The response wanders from one idea to another, accomplishing no sense of order or coherence.

Score: 1

C

Along with misspellings of fairly common words, the response exhibits numerous sentence problems. The few ideas that are related are not sufficient to raise the score of this piece.

Score: 2

D

The response sensibly tries to convince the reader to take action in only one area--although recycling oil may not be appealing to a younger child. While the response stays on course, it displays a repetitious style with little engaging vocabulary.

Score: 2

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E

This lively piece displays a tone that should speak to its young audience. For example, in the next to last paragraph, the response says: " I know you have a while for this one but when you turn 16 you will be wanting to drive everywhere and show off you car...." Throughout, word choices and phrases are appropriate for the task. The response demonstrates good control of conventions and a clearly developed plan.

Score: 3

F

This piece offers many bits of advice but not in a voice that would appeal to young people. The unexciting prose would not impress a young reader nor would the fatherly admonishment to "Respect the planet you live on--someday it could be ruined and then you would relize how precious life is for you and your planet."

Score: 3

G

Adding to this writer's extensive knowledge about environmental issues is the ability to express ideas with clarity and precise vocabulary. The varied and complex sentence structures enhance a voice that engages the audience with its apparent commitment to the topic. This is one of the few writers to use a literary device such as personification: "The air, too, is feeling the pain of our global destruction."

Score: 4

H

This paper illustrates that one does not have to know big words or have vast knowledge about the subject to achieve a score of 4. The writer writes simply but not childishly, developing the topic with appropriate details and sincerity of purpose. With the varied sentence patterns and direct voice, the response communicates the position clearly.

Score: 4

The Michigan High School Proficiency Test
Communication Arts: Writing
and
MEAP Writing Assessments in Grades 5 and 8

A Guide to How Writing Is Scored: A Supplement to the Models of the Assessments

March 1995 Draft

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The Michigan High School Proficiency Test
Communication Arts: Writing
and
MEAP Writing Assessments in Grades 5 and 8

A Guide to How Writing Is Scored: A Supplement to the Models of the Assessments

This information was designed to help Michigan English/language arts teachers understand the scorepoint descriptions and the scoring process used in evaluating the student writing produced in response to the assessments. We believe the close study of how student writing is assessed is a potent means of staff development in preparation for the first administrations of the assessments.

The Scoring Process

As the writing samples are gathered by the contractor, a random sample of several hundred responses are drawn in such a way as to represent the work of students throughout the state. These pieces of writing are read carefully by a team of experienced readers in a "rangefinding" session. The readers include teachers from Michigan public schools, professors from Michigan universities, representatives from the Michigan Department of Education, and personnel representing the test contractor. These individuals separately read and score the sample of student writing. Afterwards, the participants gather in a central location to discuss scores on papers and to reach consensus on those scores. These scored writing samples are then used as training material by the contractor. Readers/scorers are trained in the discipline of holistic scoring, and after an intensive and thorough training and qualifying process, readers begin scoring.

The work of readers/scorers is monitored for accuracy. Every writing sample is read by at least two readers, with second readers never knowing first readers' scores. Discrepancies of more than one point are resolved by a third, more experienced reader. Readers are periodically retested and retrained during the scoring session.

Holistic Scoring

The most basic assumption in holistic scoring is that readers process and assess all elements of written products simultaneously. When we function as normal readers, that is when we are not reading student papers, we don't consider questions like "How well is this organized?" or "Is the diction appropriate?" or "Are there too many misspelled words?" Normal readers consume text as a whole while they discover and construct meaning. This does not mean that discreet elements of writing are not important, only that these elements are part of a whole. In assessing that whole, we want to consider its overall impact. The central question becomes: "How well does the writer *connect* with me, the reader?"

All of the identifiable elements of written products contribute to the quality and effectiveness of the writer's connection with the reader, and as teachers we are accustomed

to helping students achieve this goal by working on such separate elements as organization, diction, and mechanics. But when people read, they read in order to be communicated with. All those discrete elements of writing must function *together* for both writers and readers engaged in the basic human enterprise of communication. One of the challenges of holistic scoring is to duplicate the normality of the reading process in the artificial world of student writing and its assessment by teachers. We do this by forming consensus on how the separate elements of written products function as part of the larger communicative process.

A large body of scholarship and extensive professional practice over many years has refined and validated the procedures of holistic scoring. These procedures are the most widely used method of large-scale writing assessment and have been used by Educational Testing Service, American College Testing, CTB-McGraw Hill, and many others. Holistic scoring is also used in many school districts in Michigan, so its procedures are already familiar to many teachers and administrators.

Some of the elements of holistic scoring include the following:

- Scoring is a controlled event, occurring at the same time and place.
- Scorepoint descriptions are refined and given definition by actual samples of student writing.
- Readers are trained to score each assessment by studying the scoring guides (scorepoint descriptions and accompanying rangefinding-scored student responses) and by coming to consensus on what is valued in writing.
- Readers become qualified by experience with holistic scoring and by being held accountable for their accuracy and their fidelity to the scoring guides.
- Readers form an impression of an entire piece of writing, taking all elements into consideration simultaneously.
- Writing samples are read by at least two readers with a third, more experienced reader adjudicating discrepancies.

The Scorepoint Descriptions

The first four scores (1 to 4) are the only ones that count numerically. The others (5 to 9) are administrative designations for student writing that is unratable under holistic methodology.

These scorepoint descriptions identify the kind of writing that typifies each of the four score levels. Obviously, writing proficiency is a continuous variable rather than a discrete variable. We see a continuum of increasing writing proficiency; the four scorepoints are cuts established to help us describe the differing levels of ability. Within each level there will be a wide range of variation. The purpose of the scorepoint descriptions is to illustrate the most typical papers at a given level and to help readers come to a common understanding of the four levels. The scorepoint descriptions are not a checklist, nor are they reducible to a numerical formula, in that each component is not worth, say, twenty- or twenty-five percent of the holistic score. Teachers may use more detailed analytical grids as diagnostic instruments in their classrooms. However, holistic scoring provides a rating rather than diagnostic feedback.

The general directive to readers doing holistic scoring is to credit what the writer has done well. The approach is positive. This is not a hunt for errors, lapses, and inadequacies. When a piece of writing gets a low score, it is because the writing exhibits fewer positive features than another piece of writing. In other words, there is no "taking points off" for

this or that deficiency. Similarly, holistic scoring does not attempt to assess the writer, only the writing.

HSPT Part 1: Reporting and Reflecting

Students bring to the assessment two pieces of writing from their own portfolios. Currently, these pieces are not scored. However, we are looking forward to future iterations of this assessment that look more like portfolio evaluations.

The first part of the actual assessment then asks students to reflect and comment upon their writing as typified by their two portfolio pieces. Students are expected to refer to one or both of these pieces in their responses.

What we are looking for here is the ability of students to look at themselves as writers and to write convincingly in this self-reflexive mode. The ability to stand back and observe our own performance of a complex task is an important step in developing mastery of that task. This is certainly true of writing. In addition, a collateral purpose of Part I is to encourage and validate writing across the whole curriculum. It serves no good purpose if students associate writing only with English classes. So, whether they are writing literary analysis or lab reports or something related to vocational training, they are writers, and we want them to be able to define themselves that way.

Part 1 Prompts

The prompts for Part 1 invite students to comment on their own writing in a specific way. Thirty minutes is allotted to this task.

Notice that the prompt does *not* invite generalities about the writing process nor about *the* writing process. The directive is very specific. Ample allowance in the scoring is made for the time limitation; this is scored as first-draft writing.

Scoring Part 1

As you look at the sample student responses, you will see that holistic scoring rewards students for what they do well. The underlying spirit of holistic scoring is positive: "How full is the glass?" rather than "How empty is the glass?" As you read the papers in order of increasing proficiency, you will probably see that responses have more positive features than the previous responses and that the scores reflect the accumulation of those positive values. This is not the same as saying the score is a gauge of a response's *length*. Certainly a long piece of writing can be incoherent, and a relatively short one can be sophisticated. Before going on, you might find it useful to review the papers again, this time in tandem with the scorepoint descriptions.

Different configurations of strengths and weaknesses can still get the same score. Another point to be emphasized here is that holistic reading isn't simply reading for style and mechanics. We are reading holistically, and that *whole* that we read includes *the quality of the response to the task.*. It is important to remember that each of the score levels encompasses a range of abilities and that responses scored as a 4 do not have to be perfect, especially in Parts I and II where we are evaluating first drafts written under severe time constraints.

Michigan Writing Assessments: Similarities and Differences

MEAP Grade 5 & 8 Assessments	New High School Proficiency Test
based on Michigan State Board of Education approved documents: *Essential Goals and Objectives for Writing* (1985) and *Model Core Curriculum Outcomes* (1991)	based on Michigan State Board of Education approved documents: *Essential Goals and Objectives for Writing* (1985) and *Model Core Curriculum Outcomes* (1991)
1 writing task	3 writing tasks
3 testing sessions (approx 45 min each)	3 testing sessions (approx 40 min, 45 min, 115 min)
	2 portfolio pieces required
	reflective writing task (Part 1)
topic is provided	topic is provided
reading/viewing materials (gr 8 only)	reading/viewing materials
	exploratory writing task (Part 2)
small group discussion	small group discussion
large group sharing	large group sharing
prewriting and drafting	
review of writing	review of writing
drafting and revising	extended writing task (Part 3): drafting and revising
peer response	
review of writing	
final revision and proofreading	final revision and proofreading
4-point holistic scoring	4-point holistic scoring of each of the 3 pieces

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COMMUNICATION ARTS
INFORMATION PACKET

Section 4

- Communication Arts: Reading Model of the Assessment
- Guide to the Model of the Assessment for Communication Arts: Reading

Michigan High School Proficiency Test

Communication Arts: Reading

Model of the Assessment

May 1995
Michigan Educational Assessment Program

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Communication Arts: PART 1
Reading

DIRECTIONS

In this test, you will demonstrate your reading abilities by reading three selections that are all related to the focus question that is stated below. It is important to keep the focus question in mind as you are reading the selections and answering the test questions.

This test has two parts. You will have 50 minutes to finish each part of the test. You may write in your test booklet, if necessary.

PART 1 includes multiple-choice questions for each of the individual reading selections and questions that ask about two or more selections. In PART 2, Response to the Reading Selections, you will be asked to write a thoughtful response to a scenario related to the focus question.

Mark your answers on your answer sheet beginning with the number 1 in the area labeled PART 1. For each question, choose the **BEST** answer. If you are not sure of the answer to a question, make your **BEST** choice and go on to the next question. If you skip a question, be sure to skip the number on your answer sheet that corresponds to that question.

Use only a No. 2 pencil to mark your answers. Make a dark mark that fills the circle on your answer sheet. If you change an answer, be sure to erase the first mark completely.

Remember, mark only one answer for each numbered question. Make sure the number of the question corresponds to the number on the answer sheet.

Begin PART 1 by reading the first selection. After you have finished reading, turn the page and begin marking your answers on the answer sheet starting with number 1 in the area labeled PART 1. When you have finished answering the questions for the first selection, repeat this process for the remaining reading selections.

When you have finished PART 1, close your test booklet and put down your pencil.

If you do not understand any of these directions, please raise your hand.

FOCUS QUESTION: "Does understanding similarities and differences among people influence one's behavior?"

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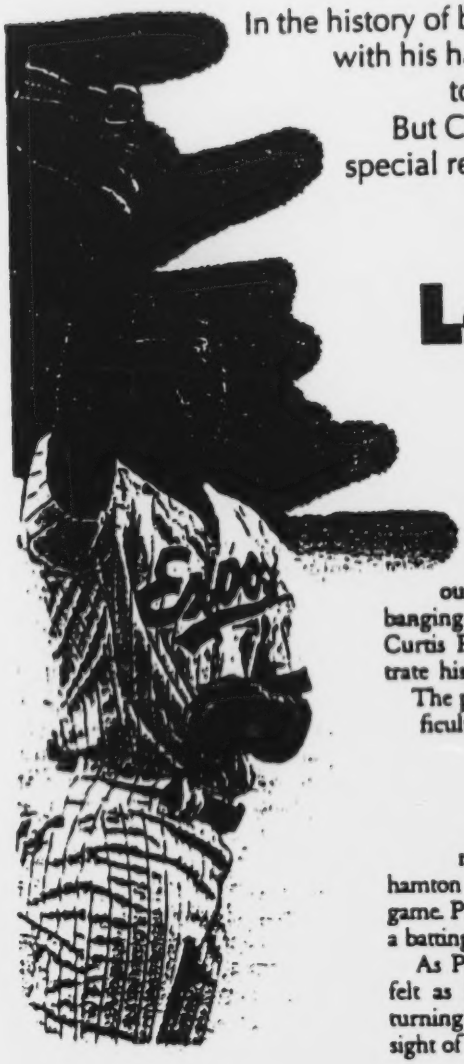
STOP. DO NOT GO ON UNTIL TOLD TO DO SO.



In the history of baseball, few players with his handicap had made it to the Major Leagues. But Curtis Pride had some special reasons to keep trying

The Loudest Cheer

BY MICHAEL BOWKER

SLUMPED on the locker-room bench, the young ballplayer was oblivious to the noise of showers and banging lockers of the other players. Curtis Pride was trying to concentrate his thoughts.

The past few weeks had been difficult. He had broken up with his girlfriend, and he missed his family back home in Silver Spring, Md. Now, his minor-league team, the Binghamton (N.Y.) Mets, had lost another game. Pride had struck out, extending a batting slump that summer of 1992.

As Pride pulled off his jersey, he felt as low as he could get. Then turning his head suddenly, he caught sight of his teammates. One was gap-

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ing stupidly, in mocking fashion. Another held his hand behind his ear as if he were deaf. Others were laughing. When they saw Pride looking, they stopped and turned to their lockers.

Curt fought for breath. *My own teammates!* Anger overwhelmed him, and he stood and faced the taunting players. The locker room grew quiet as Pride, fists clenched, his powerful six-foot frame tensed, walked slowly toward the two men.

They watched warily as Pride stopped just inches away. "I can't hear you, but I can think and I can feel, just like you," he said in carefully measured tones. "My handicap is deafness. Yours is intolerance. I'd rather have mine."

The players were surprised by the eloquent words, so unlike what is usually heard in a locker room. They looked away, embarrassed.

As he turned to leave, Pride suddenly wanted to quit. All his progress, the years of effort and sacrifice, seemed to come to nothing. His dream of becoming a Major League baseball player, the first deaf one in nearly 50 years, was fading.

WHEN their robust baby boy Curtis was born in December 1968, Sallie Pride, a registered nurse, and her husband, John, a consulting firm executive, were ecstatic.

By the time Curt was five months old, however, Sallie decided that her boy's vocal sounds, which were often high-pitched screeches, did not seem normal. One morning Sallie and John sat Curt down on a rug and knelt behind him. "Curt," Sallie called out softly. The boy didn't respond. Then John called, louder. Curt didn't move. Finally, desperate, John shouted, "Curtis!" There was no response.

Sallie looked at her husband with tears in her eyes. "Our baby can't hear us," she said. Doctors never found the cause.

With an irreversible 95-percent hearing loss, Curt attended special classes in his Washington, D.C., suburb. But the studious boy never learned sign language. Instead, Sallie and John chose a program to help their son read lips. They were aware that some children who used sign language would never learn to speak because they could fall back on the signing when they were misunderstood.

"He feels isolated enough already," John told Sallie. Then he added, "I think sports might help. He can meet other kids and compete on an equal footing." Sallie agreed, and six-year-old Curt was enrolled in a local Tee-ball league, a youth version of baseball.

Curt came to the plate in his first game with a runner on base. Sallie and John watched from the stands as he hit the ball over the center fielder's head. Curt flew around first and caught up with the other runner before they reached second. Unsure of the rules, Curt hesitated, then darted around the slower boy.

Laughing, Sallie and John shouted, "No! No!" But Curt, his eyes alive with excitement, tore around third

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and raced home. "I'm going to be a baseball player!" he repeated over and over that night.

IN FOURTH GRADE, Curt was allowed to take some regular classes with hearing students. "I'm finally going to be with all the other kids," he told his mother excitedly. But the first day, Curt came home crying never to return. Boys had taunted him in the hallways and on the playground, mocking his different speech.

Sallie wrapped her arms around her son. "There will always be cruel people," she said, holding him for a long moment. "But you can never, ever let them stop you from doing what you want to do."

From that day forward, Curt wore his mother's advice like armor.

In seventh grade, Curt was given the choice of continuing his special classes or attending a nearby junior high. Against the advice of school authorities, Curt chose the neighborhood school. "I know I can do it," he pleaded. His parents agreed.

Curt's teachers tried to remember that he depended on lip-reading, but on occasion they forgot and spoke facing the blackboard. Outside class, Curt struggled futilely to follow the other students' conversations.

By the end of the first week, he knew he needed help. During a Saturday game of catch, he talked it out with his father. "Sometimes," John told him, "you have to be brave enough to trust someone."

The following Monday, when a shy student named Steve Grupe sat down beside him, Curt took that chance. "Hi, I'm Curt Pride, and I'm having a little trouble," he said. "I wonder if you can help."

To his relief, the boy smiled. "Sure," said Steve, who knew Curt's reputation as an athlete, "if you give me some baseball pointers!"

The boys became inseparable, studying at each other's houses and playing soccer and baseball in the park. Steve helped Curt take notes, and when teachers turned their backs in class, he mouthed their words. As Curt, excelling in sports, became popular in school, he introduced Steve to everyone he met.

Curt's athletic gifts became brilliantly apparent in high school, where he won national recognition in soccer and set school records in basketball. But baseball was his first love. After high school, he was drafted by the New York Mets and also accepted a basketball scholarship from the College of William and Mary.

Going to college meant missing much of the season with the Mets' farm teams each year. Not until he graduated could Pride turn to baseball full time. In 1991 at the Mets' level-A farm club in the Florida State League, he attended spring training and played a full season for the first time. The year proved disappointing. Though Curt was good enough to get promoted to the Binghamton AA team in 1992, he didn't feel he was considered a strong Major League prospect. In Binghamton his play deteriorated. Finally, he was benched. Pride became with-

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drawn. Then the locker-room taunting occurred, deepening his summer slump.

Feeling despondent, Pride called his parents on his text telephone, a computerlike machine with a keyboard and small screen. "I think the Mets have lost faith in me," he typed. "I'm not sure I want to go on."

That night, John and Sallie drove to Binghamton. The next morning they took Curt to breakfast near the team's hotel. "Honor your commitment to finish the season," his father advised. "Then, if you choose not to play baseball, that's fine. Just make sure it's *your* decision."

At home in Silver Spring after the season ended, Pride thought seriously about giving up on baseball. In the back of his mind, he began to think that deafness really was too big an obstacle to overcome. Then something changed his mind.

CURT PRIDE returned to a job he had enjoyed during the previous offseason, helping students with learning and physical disabilities at his old high school. Now he was asked to tutor a class of ninth-graders.

On his first day, Pride sat beside a dark-haired boy. "I don't need your help," the boy snapped. "Stay away."

All the students were watching, and Pride knew he was being tested. "I'm only here to help show you what you can do," he responded, "not tell you what you can't."

Within a week, the students were peppering Pride with questions about baseball and being deaf. Then one day, the dark-haired boy asked Pride, "Aren't you afraid people are laughing behind your back?"

"You just have to be tough enough to ignore them," Pride answered. "What matters isn't what they think, but what you think about yourself."

On his last day, the entire class crowded around. "You're cool, man. We'll be following your career," said one boy who later surprised teachers by making the honor roll.

Pride scanned their faces. How could he admit that his own challenge was too great? "I'd be letting them, and myself, down if I quit now," he later told his mother.

Before baseball season began, Pride got an offer from the Montreal Expos. As a free agent, Pride could sign with any club. When the Expos promised he would play every day, he quickly agreed.

At the team's Harrisburg, Pa., farm club, manager Jim Tracy knew Pride's strengths—and his weaknesses. He persuaded Pride to quit thinking about home runs and concentrate on getting on base, where he could take advantage of his speed.

Pride started the 1993 season brimming with confidence. Hitting to all fields, he tore up the league. In late June, Pride was promoted to the Expos' AAA farm club in Ottawa. He continued his torrid hitting, and by September he was wondering whether he would get a shot at the Majors that season.

On the morning of September 11, Pride was outside the Ottawa locker room when one of the play-

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ers said manager Mike Quade wanted to see him. Pride and his teammates had been playing good-natured jokes on one another, and Pride figured he was being set up.

He walked cautiously into the locker room and saw Quade, smiling, on the telephone. From across the room, he lip-read Quade's final sentence: "Yeah, I'll tell Curt he's being called up."

Pride felt a thrill. He was being called up to the Major Leagues!

CURT PRIDE WAS STARTLED when Montreal Expos manager Felipe Alou yelled out his name. The Philadelphia Phillies were leading Montreal 7-4 in the seventh inning. With one out and two runners on base, Pride thought Alou would send in a more experienced pinch hitter. But Alou was calling him.

In his first time at bat a few days before, Pride had driven the ball deep to right. "I can hit Major League pitching!" he told his parents. Now his old friend Steve Grupe was in the stands to watch him play, and his new team was depending on him.

Bobby Thigpen, the Phillies' flame-throwing relief pitcher, was on the mound. As Pride gripped the bat, Thigpen fired a hard slider. Pride waited; then at the last moment his bat exploded across the plate. The ball shot like a bullet between the outfielders and bounced all the way to the wall.

Racing around first, Pride slid into second in a cloud of dust. Safe! Both runners scored! In the stands, Steve Grupe leapt up, pummeled the air with his fists and whooped.

Excited, Pride looked to third-base coach Jerry Manuel to see if he had the green light to steal on the next pitch. But Manuel was motioning to the stands. Pride looked up. All 45,000 fans were on their feet, stamping and cheering.

As Pride stood, frozen, the thunderous ovation continued. Manuel, tears welling in his eyes, motioned for Curt to doff his cap.

Then, as the stamping and cheering reached a crescendo, something incredible happened. It started as a vibrating rumble, then grew more intense until, for the first time in his life, Curt Pride actually heard people cheering for him. The silent curtain that had separated him from his dream had parted.

Montreal Expo Curtis Pride proved his big-league potential that first season with four hits in nine at bats—a .444 average. In addition to his double, he banged a triple and a home run.

"My message for people with disabilities—or to any person who has been told he can't do something—is simple," says Pride. "Ignore it. The answers are inside your own heart."

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DIRECTIONS: For each of the questions, choose the BEST answer. You may look back at "The Loudest Cheer" as often as necessary.

"The Loudest Cheer"
Questions 1–6

1 What is the central purpose of this article?

A to emphasize the importance of education for athletes in professional sports

B to point out that disabilities do not have to prevent someone from achieving goals

C to describe the struggle one goes through to become a major-league baseball player

D to tell about Curt Pride's difficulties as he grew up deaf

2 How did Curt's view of his disability influence his behavior?

A He chose to use it as an excuse for his failures.

B He chose to use it to get special privileges.

C He chose to concentrate on it.

D He chose to ignore it.

3 During Curt's batting slump, how did his teammates respond?

A They made fun of his disability.

B They ignored his poor performance.

C They encouraged him not to give up.

D They downplayed the impact of his disability.

4 How did Curt's work with the children influence his life?

A It convinced him to change his goal to become a teacher.

B It showed him that he could not overcome his disability.

C It helped him to refocus on his goal.

D It made him more aware of his limitations.

5 What was the similarity between Curt's manager and his parents?

A They encouraged him to focus on his strengths.

B They lost faith in his ability to play baseball.

C They tried to persuade him to alter his goals.

D They were overprotective of him because of his disability.

6 What is the intent of the last italicized paragraph of this article?

A to warn against those who pressure people to seek unachievable goals

B to suggest dependence on those who have better decision-making skills

C to encourage people to strive toward their goals despite obstacles

D to advise people to seek educational opportunities

Chief Joseph

1840?–1904

Chief Joseph, whose Nez Percé Indian name was In-mut-too-yah-lat-lat (which means "Thunder-Traveling-to-Loftier-Mountain-Heights"), was born in the Wallowa Valley in Oregon. His father, the Chief of the Nez Percé, had been converted to Christianity in 1839, and Joseph was educated in a mission school. He became Chief after his father's death in 1871. Determined to keep the Nez Percé's vast territory, which he claimed had been given up in an earlier illegitimate "treaty," Joseph attempted to negotiate with government officials. These talks failed, and in May 1877, the Nez Percé received an ultimatum to move to an Idaho reservation within thirty days. In June, war broke out between the tribe and United States troops. Chief Joseph, who had learned military tactics as a youth by observing soldiers' drills, led a brilliant retreat, fighting off federal troops while conducting warriors, women, and children over 1,600 miles toward the Canadian border. However, realizing that his tribe had little chance against an army, he surrendered on October 5 after a two-day battle in Kamiah, Idaho. After his surrender, he made this

memorable statement: "Hear me, my chiefs; my heart is sick and sad. From where the Sun now stands, I will fight no more forever."

Chief Joseph later delivered this speech in Washington, D.C.

The Words of Chief Joseph

I believe General Miles[1] would have kept his word if he could have done so. I do not blame him for what we have suffered since the surrender. I do not know who is to blame. We gave up all our horses—over eleven hundred—and all our saddles—over one hundred—and we have not heard from them since. Somebody has got our horses.

1. **General Miles:** Nelson Miles (1839-1925), who tracked down Chief Joseph's band of Nez Percé in northern Montana and accepted Chief Joseph's surrender. Miles had promised to let the Nez Percé return to the Northwest if they surrendered.

General Miles turned my people over to another soldier, and we were taken to Bismarck. Captain Johnson, who now had charge of us, received an order to take us to Fort Leavenworth. At Leavenworth we were placed on a low river bottom, with no water except river water to drink and cook with. We had always lived in a healthy country, where the mountains were high and the water was cold and clear. Many of my people sickened and died, and we buried them in this strange land. I cannot tell how much my heart suffered for my people while at Leavenworth. The Great

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Spirit Chief who rules above seemed to be looking some other way, and did not see what was being done to my people.

During the hot days we received notice that we were to be moved farther away from our own country. We were not asked if we were willing to go. We were ordered to get into the railroad cars. Three of my people died on the way to Baxter Springs. It was worse to die there than to die fighting in the mountains.

We were moved from Baxter Springs to the Indian Territory, and set down without our lodges. We had but little medicine, and we were nearly all sick. Seventy of my people have died since we moved there.

We have had a great many visitors who have talked many ways. Some of the chiefs from Washington came to see us, and selected land for us to live upon. We have not moved to that land, for it is not a good place to live.

The Commissioner Chief came to see us. I told him, as I told everyone, that I expected General Miles's word would be carried out. He said it "could not be done; that white men now lived in my country and all the land was taken up; that, if I returned to Wallowa,[2] I could not live in peace; that law papers were out against young men who began the war, and that the government could not protect my people." This talk fell like a heavy stone upon my heart. I saw that I could not gain anything by talking to him. Other law chiefs came to see me and said they would help me to get a healthy country. I did not know who to believe. The white people have too many chiefs. They do not understand each other. They do not talk alike.

The Commissioner Chief invited me to go with him and hunt for a better home than we have now. I like the land we found (west of the Osage reservation) better than any place I have seen in that country; but it is not a healthy land. There are no mountains and rivers. The water is warm. It is not a good country for stock. I do not believe my people can live there. I am afraid they will all die. The Indians who occupy that country are dying off. I promised Chief Hayes[3] to go there, and do the best I could until the government got ready to make good General Miles's word. I was not satisfied, but I could not help myself.

Then the Inspector Chief came to my camp and we had a long talk. He said I ought to have a home in the mountain country north, and that he would write a letter to the Great Chief at Washington. Again the hope of seeing the mountains of Idaho and Oregon grew up in my heart.

At last I was granted permission to come to Washington and bring my friend Yellow Bull and our interpreter with me. I am glad we came. I have shaken hands with a great many friends, but there are some things I want to know which no one seems able to explain. I cannot understand how the government sends a man out to fight us, as it did General Miles, and then breaks his word. Such a government has something wrong about it. I cannot understand why so many chiefs are allowed to talk so many different ways, and promise so many different things. I have seen the Great Father Chief,[4] the next Great Chief, the Commissioner Chief, the Law Chief, and many other law chiefs, and they all say they are my friends, and that I shall have justice, but while their mouths all talk right I do not understand why nothing is done for my people. I have heard talk and talk, but nothing is done. Good words do not last long unless they amount to something. Words do not pay for my dead people. They do not pay for my country, now overrun by white men. They do not protect my father's grave. They do not pay for all my horses and cattle. Good words will not give me back my children. Good words will not make good the promise

2. Wallowa: the Wallowa Valley in Oregon.

3. Chief Hayes: President Rutherford B. Hayes, in office from 1877 to 1881.

4. Great Father Chief: President Hayes.

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of your War Chief General Miles. Good words will not give my people good health and stop them from dying. Good words will not get my people a home where they can live in peace and take care of themselves. I am tired of talk that comes to nothing. It makes my heart sick when I remember all the good words and all the broken promises. There has been too much talking by men who had no right to talk. Too many misrepresentations have been made, too many misunderstandings have come up between the white men about the Indians. If the white man wants to live in peace with the Indian he can live in peace. There need be no trouble. Treat all men alike. Give them all the same law. Give them all an even chance to live and grow. All men were made by the same Great Spirit Chief. They are all brothers. The earth is the mother of all people, and all people should have equal rights upon it. You might as well expect the rivers to run backward as that any man who was born a free man should be contented when penned up and denied liberty to go where he pleases. If you tie a horse to a stake, do you expect he will grow fat? If you pen an Indian up on a small spot of earth, and compel him to stay there, he will not be contented, nor will he grow and prosper. I have asked some of the great white chiefs where they get their authority to say to the Indian that he shall stay in one place, while he sees white men going where they please. They cannot tell me.

I only ask of the government to be treated as all other men are treated. If I cannot go to my own home, let me have a home in some country where my people will not die so fast. I would like to go to Bitter Root Valley. There my people would be healthy; where they are now they are dying. Three have died since I left my camp to come to Washington.

When I think of our condition my heart is heavy. I see men of my race treated as outlaws and driven from country to country, or shot down like animals.

I know that my race must change. We cannot hold our own with the white men as we are. We only ask an even chance to live as other men live. We ask to be recognized as men. We ask that the same law shall work alike on all men. If the Indian breaks the law, punish him by the law. If the white man breaks the law, punish him also.

Let me be a free man—free to travel, free to stop, free to work, free to trade where I choose, free to choose my own teachers, free to follow the religion of my fathers, free to think and talk and act for myself—and I will obey every law, or submit to the penalty.

Whenever the white man treats the Indian as they treat each other, then we will have no more wars. We shall all be alike—brothers of one father and one mother, with one sky above us and one country around us, and one government for all. Then the Great Spirit Chief who rules above will smile upon this land, and send rain to wash out the bloody spots made by brothers' hands from the face of the earth. For this time the Indian race are waiting and praying. I hope that no more groans of wounded men and women will ever go to the ear of the Great Spirit Chief above, and that all people may be one people.

In-mut-too-yah-lat-lat has spoken for his people.

DIRECTIONS: For each of the questions, choose the BEST answer. You may look back at "The Words of Chief Joseph" as often as necessary.

"The Words of Chief Joseph"
Questions 7–13

7 What was the PRIMARY purpose of Chief Joseph's speech?

A to request the return of the horses and saddles taken from the Indians

B to express appreciation for new land given to the Indians by the government

C to explain the United States government's position on the Nez Percé tribe

D to plead for fair and honest treatment of the Nez Percé tribe

8 Chief Joseph thought that the United States government

A had too many leaders trying to take charge.

B wanted to be fair to his tribe.

C was sympathetic to the Nez Percé situation.

D felt responsible for finding the Indians a new home.

9 The United States government's treatment of Chief Joseph demonstrated that those dealing with the Indians

A thought his ideas were good.

B had no respect for him as leader of a separate nation.

C respected him as the leader of a separate nation.

D considered him an equal.

10 Why did Chief Joseph feel the Indian race must change?

A Indians could no longer hold their own against the white man's expanding society.

B Indians were tired of living by the old Indian ways.

C He believed the white man's way was better.

D He thought the Indians would get a new home more quickly.

11 In this speech, what did Chief Joseph mean by "good words"?

A positive comments

B easy vocabulary

C empty promises

D truthful statements

12 What is the purpose of including the background material on Chief Joseph?

A It describes the similarities between the Nez Percé tribe and the United States government.

B It provides necessary information for understanding his conflict with the United States government.

C It gives insight into his personality.

D It indicates why he would have been a good general if he had been in the army.

13 What is the importance of footnote number 1?

A It explains the reason for General Miles's promise to the Nez Percé.

B It describes General Miles's previous military experiences.

C It gives biographical information about General Miles.

D It provides critical information for understanding Chief Joseph's speech.

Judy Jonas stands in the parking lot where she saved a teenager's life by jumping into the middle of a brutal fight.

Heroes

BY ESTHER DAVIDOWITZ

don't have to have bulging muscles or martial-arts training. They certainly don't have to be male. In fact, as the stories of these women demonstrate, the one thing heroes have in common is a selfless desire to help others.

"The boy was going to die."

On a sun-drenched spring afternoon in 1989, Judy Jonas, 48, a teacher at Burbank High School in California, had nothing more pressing on her mind than lunch. When the lunch bell rang, Judy and a colleague headed for a popular fast-food place nearby. The moment their car pulled into the restaurant parking lot, however, Judy knew that something was terribly wrong.

About 50 teenagers stood in the middle of the lot. A number wore black leather jackets and heavy motorcycle boots. "They looked tough and scary." Judy, a mother of four who teaches American government, recognized none of them. "They weren't from my school."

"Something's up," Judy said. She relaxed a little when she noticed a motorcycle policeman writing out a summons across the street. While her colleague rushed into the restaurant, Judy lingered to make certain the officer was still nearby. Then a pickup truck

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tore in. Within seconds, five burly adolescents grabbed the young driver and beat him viciously.

A crowd gathered and Judy could barely see what was happening, but suddenly it came into horrifying focus. The frightened youngster, trying to run away, got smacked so hard that he somersaulted backward through the air and crashed onto the hood of his truck. "His eyes, ears, nose, everything was covered with blood," says Judy. Yet every other onlooker just stood by. "I couldn't believe it. They were kicking him mercilessly with these heavy motorcycle boots. It was a dangerous situation and I knew something had to be done."

"Help! Fight!" Judy yelled to the officer, but he didn't budge. (Later she learned that his police helmet made him unable to hear her.) "I didn't think there was time to run over to him. If someone didn't do something fast, that kid was going to die."

Judy pushed her way through the crowd. "I'm a teacher," she yelled. "It's over. Just get out of here." But the beating continued. The victim, doubled over on the ground, was being kicked "like a football. I could hear him moaning. I had to make them stop."

Judy hurled herself in front of the biggest assailant. "He was furious. His teeth were clenched, his veins popping out. I thought I was done for."

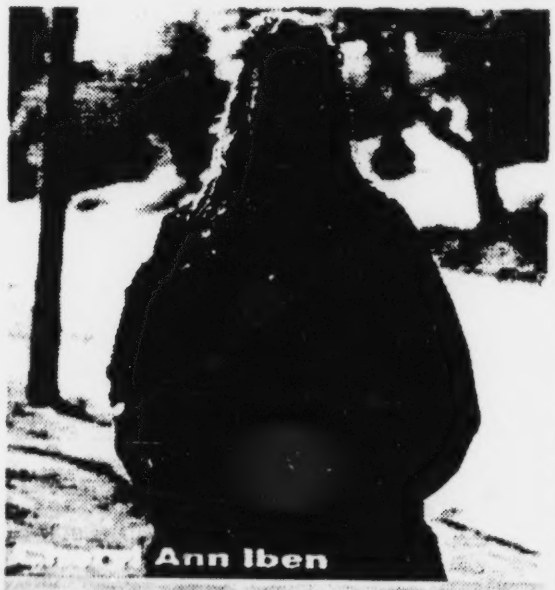
Her intervention allowed the victim to break away and limp across the lot to the policeman. "The confrontation was with *me* now and I didn't know what he was going to do."

Judy received a blow to her chest that catapulted her backward. She felt her head hit the concrete driveway, then two ferocious kicks to her back before police finally arrived. The assailants took off, but were later identified. Two teenagers were convicted of fighting in a public place and a third was charged with battery.

The 16-year-old boy Judy saved required hospital treatment for a broken nose, separated shoulder, sprained leg and bruises all over his body. Judy suffered a concussion, a lower-back injury and permanent damage to nerves in her neck. As a result, she can't turn her head without feeling pain, and tires easily.

Yet she doesn't regret her actions one bit. "If I didn't get involved and that boy died, how would I feel?" Besides, she says, "Helping others is a moral obligation. I just did what anyone else would have done."

"It was all up to me."



has "mixed emotions" about her heroic act. Though she rescued one child, Cheryl couldn't save the other from the fire that consumed a home across from her own.

Bravery was the last thing on the mind of Cheryl Ann Iben, 38, on that wintry morning in January 1991. Cheryl, a factory worker, went out to shovel snow from her driveway in Cedar Rapids, Iowa. Her two daughters, Tallie, then 16, and Lani, 11, were getting ready for school. Her husband was in the hospital.

Cheryl had barely begun to shovel when she noticed smoke billowing out of the house across the street. "It must be the chimney," she thought at first, but quickly realized "there was too much smoke—and it was coming from the back of the house." An elderly man and his son's young family shared the house. Were they all inside? Were they still sleeping?

Cheryl ran to her own door and shouted to her daughters to call 911, then took off for the two-story wood house, about 100 yards away on a hill. As she ran, she passed the elderly owner of the house tottering down the block in a daze. When she reached the front door, his panic-stricken son burst through, wearing only a pair of boxer shorts. "Elizabeth. Elizabeth," he yelled, running around the house in a frenzy. He knew his daughter, age 2, was

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asleep in her room; he hoped his son, Michael, 4, had somehow gotten out. His wife had already left for work.

Inside, the fire roared and swelled. Windows were beginning to shatter. Smoke filled every crevice, turning the living room to pitch black in seconds. Standing at the open door, Cheryl couldn't see a thing, but she heard a high-pitched cry: "Mommy. Mommy."

Cheryl spun around for help but "no one else was there. I knew it was all up to me." The children's father and grandfather seemed to be in shock. Instinctively, Cheryl dropped to the floor and began to crawl into the burning house. Later, firefighters told her they never would have entered that house without fireproof suits and oxygen tanks.

Cheryl, feeling her way with her hands, was driven by the child's cries. With her fingers stretched to the limit, she felt a toy truck, then a blanket, then...a body part. It was Michael's arm. The frightened little boy had hidden under a pile of blankets and toys. Cheryl grabbed him and crawled back to the door.

Firefighters arrived shortly afterward, but it was too late to save Michael's little sister, who died of smoke inhalation in her crib upstairs. "We watched the firemen put out the fire and take Elizabeth's body from the bedroom window. We were all heartbroken," remembers Cheryl. Michael, his father and his grandfather were treated and released from the hospital. Cheryl still has "mixed emotions" about the incident. She's proud that she was able to save Michael but horribly sad that she couldn't save his little sister, too. Her neighbors and friends, however, have no mixed emotions. They know Cheryl risked her life to save a child who certainly would have died without her.

HEATHER ANN STEWART
hasn't lost her love for big cats—despite her dangerous scuffle with a vicious jaguar.

"Something was horribly wrong."

On a frigid spring morning in 1992, Heather Ann Stewart, 28, of Edmonton, Alberta, was put to the test. She and a coworker, Aneeta Campbell, then 25, were feeding the large animals in the wildlife park where they worked. The lions, bears, cougars and tigers had all received their daily rations. Only one animal remained to be fed—the zoo's male jaguar.

Lugging a bucket filled with ground meat, Heather and Aneeta stepped into the jaguar's large cage. They weren't worried because the big cat was in his sleeping quarters, locked behind a thick metal gate. "We had no way of knowing that the latch was faulty," says Heather.

The two women filled the jaguar's food and water bowls. As they started to leave, Heather stopped to chat with another zookeeper near the gate. Suddenly, the other zookeeper yelled "He's out!" and fled in terror. Heather spun around and saw the jaguar lunge at Aneeta. "It happened so fast there wasn't anything she could do."

Aneeta lay on the ground, screaming for help, as the jaguar began to tear at her arm. Without hesitating, Heather dashed to her aid. "I couldn't bear the thought that Aneeta's three-year-old daughter might grow up motherless." The other zookeeper jumped into the cab of a truck, paralyzed by fear.

Heather tried everything to get the jaguar to let go: She pulled his tail, grabbed his fur, hit him with the bucket and, in sheer desperation, jumped on top of him. "He held onto Aneeta like I wasn't there."

Only a few weeks earlier, Heather had seen the jaguar try to tear the metal fence apart with his teeth. He was in such a fury, she says, that "his eyes rolled back into his head. Now he had that same grip on Aneeta. Plus he had the taste of blood this time." When Aneeta stopped screaming, Heather's heart nearly stopped. "I was scared to death. I didn't know if she was still breathing."

Then she remembered a 12-pound sledgehammer in the truck. She sprinted for it. "I knew I had to make the first blow count or he'd go after me." She swung the hammer and struck the jaguar with all her might. She heard his ribs crack. "I knew I'd broken his strength." She hit the jaguar again and again until his body went limp. She then helped Aneeta, in shock and bleeding, into the truck.

Aneeta, her left elbow crushed, her body a mass of puncture wounds, was hospitalized for five days. While there, she gave her cross pendant to Heather and tearfully said, "Two angels were on my side; you were one of them."

Today, Aneeta is doing well, although she has limited use of her left arm. And Heather? She works in another zoo now. "I double check everything," she says. "I'm not paranoid; I just want to make sure that nothing like that ever happens again."

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Kristy Schellsmidt stands between the two men she dragged from a burning truck, Donald and Dean Bernhard.

"I only did what I had to do."

Kristy Schellsmidt, 28, a cook in La Crosse, Wisconsin, often wondered what she'd do in a life-threatening situation. On August 29, 1990, she got her answer. While she was driving on a two-lane road in Iowa, calamity struck. An 18-wheel semitrailer, swerving to avoid two stopped cars, crashed head-on into a pickup truck. The pickup burst into flames. Kristy slammed on her brakes, leaped out and ran to the pickup. Two farmers, Dean Bernhard, 51, and his brother, Donald, 44, were trapped inside.

When she got close, Kristy could see the unconscious driver slumped across the steering wheel, his hair on fire, his left arm smoldering. The other man was wedged underneath the passenger seat, his crushed legs "twisted like a pretzel," his toes in flames. Says Kristy: "The smells were sickening. I was afraid that the truck would blow up and kill us all."

The driver of the 18-wheeler was struggling to open the passenger door, so Kristy dashed to the driver's side. "Help me," she heard the passenger cry. Kristy tugged on the door, but it wouldn't open. "I kept thinking, 'I've got to get them out.'"

Finally the door cracked open. She reached in, grabbed the driver and, to her horror, felt her hands sink into his chest. "His rib cage was completely busted. I was afraid I was hurting him, but I had no choice. I had to get him out."

She quickly dragged the man to safety on the side of the road, then sprinted back. The passenger was still in the pickup. The driver of the semi had gone back to his vehicle to get fire extinguishers. As Kristy yanked the man out, he screamed in agony. "I'm sorry, mister," she sobbed. "I'm so sorry."

Flames seemed to be everywhere. As Kristy started down the ditch with the screaming man, the pickup blew up. She jumped on top of him — "I had to protect him; everything went flying" — and they both rolled to safety.

When the ambulance called by a bystander arrived a while later, an exhausted Kristy fell apart. "I started crying, 'I want my mom.'" In fact, she says, "I cried for the next three months. I still cry."

The two farmers, each the father of two children, recovered after months in the hospital and numerous surgeries and skin grafts. Today they are good friends with Kristy. To show their deep appreciation, they bought her a ring with nine diamonds—one for each member of their immediate families, plus the ninth for her.

Says Kristy: "You can't just walk away. You hope you can do it, but you never know until you're tested. I surprised myself."

Medals for Heroism

In recognition of their courageous actions, Judy Jonas, Kristy Schellsmidt, Heather Ann Stewart and Cheryl Ann Iben received the Carnegie Hero Fund Medal for bravery—an award given annually to citizens who risk their lives to save others. Heather also received the Canadian government's Medal for Bravery. Cheryl was given a special award for heroism from the governor of Iowa. None of these women feels like a hero, though. All insist they had to risk their lives for another. Heather expressed the sentiments of all when she said: "I wouldn't be able to live with myself if I'd just run away. What I did wasn't heroic. It was simply an act of humanity."

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DIRECTIONS: For each of the questions, choose the BEST answer. You may look back at "Heroes" as often as necessary.

"Heroes"
Questions 14–20

14 One important characteristic shared by the four women in this article was that

A they were all able to respond quickly to a variety of needs.

B differences between them and their victims were never an issue.

C their reactions were guided by their desire to be heroes.

D their victims presented similar needs for assistance.

15 Judy Jonas never let her differences from the teenagers

A interfere with helping the youngster.

B stop her from taking action for fear of being sued.

C keep her from signaling the policeman.

D prevent her from going back to the restaurant.

16 When coming to the rescue of Donald and Dean Bernhard, Kristy Schellsmidt never considered that she would

A need additional assistance to help.

B be rejected as a possible rescuer.

C be incapable of overcoming a dangerous situation.

D need special equipment to save the victims.

17 By overlooking the dangers they faced, the women in this article showed that they

A were eager to confront disaster.

B needed some excitement in their daily routines.

C would do anything to be recognized as heroes.

D considered everyone's life to be important.

18 The women in this article were called "heroes" because they

A did not panic in a dangerous situation.

B were good role models.

C put their lives "on the line" to save others.

D did something newsworthy.

19 The "Medals for Heroism" section was included in this article to

A encourage others to be brave.

B give credibility to the women's recognition.

C provide information about Andrew Carnegie.

D note that it is only given to women.

20 The introductory statement for this article

A indicates that heroes have a common interest in assisting others.

B emphasizes that heroes must be in good physical condition.

C demonstrates that heroes fit a specific stereotype.

D shows that all heroes have had martial-arts training.

DIRECTIONS: Use two or all three selections to answer questions 21–35.

21 Both Curt Pride and Chief Joseph wanted to be

A taken care of by others.

B exempted from rules.

C allowed to make choices.

D protected from difficulties.

22 How did being disappointed by those who should have been supportive affect Chief Joseph in "The Words of Chief Joseph" and Curt Pride in "The Loudest Cheer"?

A Curt was able to continue pursuing his dream; Chief Joseph had to abandon his.

B Curt continued in baseball; Chief Joseph no longer spoke to United States officials.

C Curt decided to give up baseball; Chief Joseph returned to his former homeland.

D Curt changed careers; Chief Joseph became an advisor to the government.

23 Although they lived at different times and faced different problems, which word BEST describes Chief Joseph, Curt Pride, and the female heroes?

A athletic

B obedient

C weak

D determined

24 "Heroes" and "The Loudest Cheer" demonstrated that

A people need to realize when to give up.

B obstacles need not keep people from striving toward their goals.

C disabilities require that people who have them live differently from the rest of society.

D people like to have special attention from governmental agencies.

25 The government in "The Words of Chief Joseph" and Curt's teammates in "The Loudest Cheer" were SIMILAR because they

A disappointed the people who were depending on them.

B appreciated and supported those who were different.

C gave help to those who were in need.

D realized how hard life was for those who were different.

26 If Chief Joseph and Curt went out to speak to educators today, what would their message MOST LIKELY be?

A Treat people with special needs differently from others.

B Treat all people honestly and with dignity.

C Keep people with disabilities from situations in which they may fail.

D Make the differences among people the primary focus for society.

27 Which of the following BEST describes the key people in ALL three selections?

A dedicated

B observant

C confused

D defiant

28 The authors of "Heroes" and "The Loudest Cheer" would have admired Chief Joseph for having the courage to

A speak with government officials.

B travel to unfamiliar places.

C recognize when to surrender.

D continue his struggle despite obstacles.

29 Chief Joseph would MOST LIKELY say that Curt Pride should have

A realized that his dream of being in the major leagues was impossible.

B known that his disability would keep him from being successful.

C expected special treatment from his teammates.

D received admiration because he overcame his difficulties.

30 The women in "Heroes," Curt Pride in "The Loudest Cheer," and Chief Joseph in "The Words of Chief Joseph" would MOST LIKELY agree that in difficult situations people must

A ask for advice.

B wait for help.

C study the problem.

D rely on themselves.

31 What key lesson about human behavior do ALL three of these selections teach?

A People are willing to speak out on issues but refuse to take action.

B People are primarily concerned about themselves.

C People are willing to take action in situations that are important to them.

D People ignore difficult situations in order to avoid problems.

32 Curt Pride in "The Loudest Cheer" and Chief Joseph in "The Words of Chief Joseph" would MOST LIKELY have admired the heroes in the article "Heroes" because they

A wanted to be accepted by society.

B triumphed over obstacles in order to achieve their goals.

C stayed away from publicity.

D suffered with physical disabilities.

33 What would Chief Joseph MOST LIKELY say to all the heroes in the article "Heroes"?

A "It was foolish to risk your lives when society may not appreciate your efforts."

B "I believe you should have considered the consequences before taking action."

C "I admired your willingness to go up against overwhelming odds."

D "You should have waited to help until you had assistance."

34 The four women in "Heroes" and Chief Joseph in "The Words of Chief Joseph" understood that the

A government should be consulted.

B winter season was when most problems occurred.

C difficulties they faced would resolve themselves eventually.

D lives of others depended on them.

35 The women in "Heroes" differed from Curt Pride and Chief Joseph because their actions had to be

A self-serving.

B spontaneous.

C foolish.

D continuous.

**STOP. DO NOT GO ON.
CLOSE YOUR TEST BOOKLET.**

PART 2

Response to the Reading Selections

DIRECTIONS

In this part of the test, you are being asked to write an extended response to the reading selections you read in PART 1. You may wish to go back to reread or skim the selections before you start PART 2. You will have 50 minutes to complete PART 2.

Before you begin to write, think about or review all of the reading selections in PART 1. You should keep in mind the focus question: "Does understanding similarities and differences among people influence one's behavior?"

You may write in your test booklet to note ideas from the selections that you wish to use in your response. **You must use information and/or examples from all of the reading selections in your response if it is to be considered for full credit.** You must also include the titles of all of the reading selections in your response if it is to be considered for full credit.

1 Scenario

> Providing assistance (painting, shoveling snow, etc.) to senior citizens has been a community-service activity for members of the graduating class at the local high school for several years. On one of the work teams is a twelfth-grade student who is new to the school district. The new student thinks that although the project is good, it needs to be reorganized.
>
> Members of the team are having difficulty with the new student's suggestions on changing how the team works together. The team's methods have been successful for a long time. As a result they do not give any major tasks to the new student.

Question

Should the other members of the work team be more receptive to the new member's ideas? Why?

Use your own ideas, experiences, and knowledge as well as the ideas in all of the reading selections to write a thoughtful response to the question. Try to convince the reader of your position. **Remember that you must use information and/or examples from all of the reading selections, as well as the titles of all the selections, to support your statements.** You may make notes, list ideas, or otherwise plan your response before you begin writing.

STOP.
CLOSE YOUR TEST BOOKLET.

Michigan High School Proficiency Test

Communication Arts: Reading

Guide to Model of the Assessment

May 1995
Michigan Educational Assessment Program

COMMENTARY

Attached is a Model of the High School Proficiency Test (HSPT) in Communication Arts: Reading. The purpose of the Model is to provide a sample of what is expected on the test. The Michigan Department of Education makes no claim on the level of difficulty of the Model, as to whether it will be more difficult or less difficult than the actual HSPT in Communication Arts: Reading which students will take in the fall of 1995. The items in the Model were developed specifically for the Model of the Assessment and have not had the extensive reviews, tryouts, and pilots that are part of the test development process used to select items for the final forms of the HSPT in Communication Arts: Reading.

The High School Proficiency Test in Communication Arts: Reading is based on the Communication Arts: Reading Assessment Framework developed by the Michigan Reading Association (MRA). The framework reflects the reading outcomes contained in the Michigan State Board of Education *Model Core Curriculum Outcomes.*

The format of the final version of the HSPT and the Model of the Assessment incorporate many but not all of the recommendations specified in the framework. The original test format would have taken students a minimum of three and one-half hours to complete. Modifications of the suggested assessment framework reduced the test administration time down to approximately two fifty-minute class periods. Also, some of the unfamiliar terminology used in the assessment framework has been replaced with terms that are found in the *Model Core Curriculum* document. Terms below that are in parentheses are the terms used in the assessment framework.

The Model of the Assessment includes three reading selections that all reflect a common theme and focus question. The HSPT and the Model of the Assessment both contain the following number of items.

- 5 multiple-choice Constructing Meaning (Acquiring and Integrating Knowledge) items for each reading selection
- a total of 5 Knowledge About Reading (Metacognition) multiple-choice items on each form
- 15 Cross-text (Extending and Refining Knowledge) multiple-choice items that ask students about two or three of the reading selections
- 1 Response-to-the-Reading-Selections-Item (Composed Response) where the students are asked to take a position on a specific situation and support it by writing a response making references to the ideas and examples contained in all three of the reading selections

Student papers will be scored using a 4-point holistic scale. The scoring guide for the Response-to-the-Reading-Selections-Item is included at the end of the Model of the Assessment. along with samples of actual student responses.

The suggested time for administering the HSPT in Communication Arts: Reading is two fifty-minute class periods. The test is NOT a timed test. The two fifty minute class periods was sufficient during the tryouts and pilots. If students need some additional time arrangements must be made ahead of time for accommodating those students.

Communication Arts: Reading

Scoring Guide for Fall 1994 Tryouts

This Scoring Guide is designed to be used in conjunction with illustrative base papers or other range-finder papers and is intended to describe characteristics of most papers at a particular scorepoint. The aim is to determine best fit; a paper at any given scorepoint may not include all the characteristics.

Draft Scoring Guide for Reading Score

4 Knowledge: The response demonstrates a synthesis of relevant knowledge from all three reading selections. It reveals depth and insight without misconceptions about either the reading selections , the scenario, and the focus question.

Application: The student has taken a clear position and has supported it effectively, using examples from all three of the reading selections. In the response to the question asked about the scenario, the student has clearly and thoughtfully applied the ideas from the reading selections.

3 Knowledge: The response demonstrates an understanding of at least two of the reading selections, the scenario, and the focus question. Relevant knowledge is used, but it maynot be well synthesized. There may be minor misconceptions about the reading selections, the scenario, or the focus question.

Application: The student has taken a clear position and has supported it effectively, using examples from at least two of the reading selections. In the response to the question asked about the scenario, the student has applied the ideas from the reading selections and the focus question with relative clarity.

2 Knowledge: The response has few references to the reading selections and the scenario–it may, in fact, draw from only one of them. The prior knowledge that is demonstrated may result in either digression or lack of relevance. There may be major misconceptions about the reading selections, the scenario, and/or the focus question.

Application: The student has neither taken a clear position nor supported it effectively. The student has used few examples from the reading selections and may have utilized only one selection. In the response to the question asked about the scenario, the ideas from the reading selections and the focus question have not been clearly applied.

1 The student has attempted a response, but it does not meet minimal standards.

Condition Codes
A - Off topic
B - Illegible
C- Written in language other than English
D - Blank/refused to respond

The following consists of some ideas from the three reading selections that could be used in writing a thoughtful response. This is included in this test booklet only to provide sample ideas that students might use when writing their response. This would **NOT** be part of the regular test booklet. During the actual testing situation students would have to generate their own ideas from the reading selections.

"The Loudest Cheer"

1. Curt's teammates taunted him, but they were surprised by his eloquent words.
2. Curt was able to play sports at the professional level despite his lack of hearing.
3. Curt was mocked by other students in fourth grade because of his "different" speech.
4. Curt's teachers sometimes forgot his need to read lips and neglected to face him.
5. Curt did not want to disappoint the students that he had been tutoring, so he decided to continue trying for a career in baseball.
6. Because of mutual need, Curt and Steve helped each other.

"The Words of Chief Joseph"

1. Chief Joseph was bewildered by the number of people who spoke for the government.
2. Chief Joseph did not understand why the government failed to live up to the promises made by General Miles.
3. Chief Joseph felt that all men should be treated equally.
4. Chief Joseph was dismayed that the Indians were given conflicting information.
5. Chief Joseph and his tribe were not asked if they wanted to go when they were moved to various locations.
6. Chief Joseph did not think it was right to confine the Indians to undesirable areas while white men were able to go where they pleased.
7. Chief Joseph realized that the Indians had to change, but he wanted them to have a fair chance to survive.

"Heroes"

1. Judy Jonas did not know the victim or his attackers, but no one else was helping.
2. Judy Jonas felt that giving assistance was necessary even in a situation that was dangerous for her.
3. Judy Jonas believed that helping others was an obligation, even though it resulted in permanent injury for her.
4. Cheryl Ann Iben acted alone when she realized the children's father and grandfather were in shock.
5. Cheryl Ann Iben ran to help when no one else was available to aid the family whose house was on fire.
6. Cheryl Ann Iben went into the burning house that firemen later said they would not have entered without protective equipment.
7. Heather Ann Stewart realized she had to act alone to save Aneeta, since the other zookeeper fled.
8. Heather Ann Stewart attacked the jaguar despite the fact that it might have turned its fury on her.
9. Kristy Schellsmidt dashed over to help the men in the burning truck, although there was real danger of an explosion.
10. Kristy Schellsmidt struggled to save the two brothers despite not knowing if she could carry out the rescue.
11. Kristy Schellsmidt realized she could not "walk away" but had to do all she could to assist the victims of the crash. She did not know them at the time, but they have since become her friends.

COMMUNICATIONS ARTS: READING
MODEL of the ASSESSMENT
ANSWER KEY

1	B	Constructing Meaning
2	D	Constructing Meaning
3	A	Constructing Meaning
4	C	Constructing Meaning
5	A	Constructing Meaning
6	C	Knowledge About Reading
7	D	Constructing Meaning
8	A	Constructing Meaning
9	B	Constructing Meaning
10	A	Knowledge About Reading
11	C	Knowledge About Reading
12	B	Knowledge About Reading
13	D	Knowledge About Reading
14	B	Constructing Meaning
15	A	Constructing Meaning
16	C	Constructing Meaning
17	D	Constructing Meaning
18	C	Constructing Meaning
19	B	Knowledge About Reading
20	A	Knowledge About Reading
21	C	Cross-Text
22	A	Cross-Text
23	D	Cross-Text
24	B	Cross-Text
25	A	Cross-Text
26	B	Cross-Text
27	A	Cross-Text
28	D	Cross-Text
29	D	Cross-Text
30	D	Cross-Text
31	C	Cross-Text
32	B	Cross-Text
33	C	Cross-Text
34	D	Cross-Text
35	B	Cross-Text
36	Response-to-the-Reading-Selections	

Similarities and Differences between The MEAP Essential Skills Reading Test and The High School Proficiency Test in Communication Arts: Reading

MEAP Essential Skills Reading Test	HSPT Communication Arts: Reading
Based on the Essential Goals and Objectives for Reading Education (1986) and Model Core Curriculum Outcomes for Reading (1991)approved by the State Board of Education	Based on the Essential Goals and Objectives for Reading Education (1986) and Model Core Curriculum Outcomes for Reading (1991) approved by the State Board of Education
Reflects the Michigan definition of Reading	Reflects the Michigan definition of Reading
2 reading selections 1 narrative selection 1 informational selection	3 reading selections from various genre such as plays, poems, stories, newspaper articles, editorials, essays, speeches etc.
Reading selections are **NOT** related to each other.	Reading selections present different perspectives about issue addressed by the Focus Question
20 Constructing Meaning test items (multiple-choice format) per reading selection	5 Constructing Meaning test items (multiple-choice format) per reading selection. Items are related to the Focus Question.
14 Knowledge About Reading test items (multiple-choice format) per reading selection	5 Knowledge about Reading test items (multiple-choice format) per form. Items are related to the Focus Question.
No Cross-text test items	15 Cross-text test items (Multiple-choice format) per form. The items are related to the Focus Question and are based on one or more of the reading selections.
No written response	Response-to-the-Reading-Selections Item which reflects the Focus Question. Students will be asked to write a 1-2 page thoughtful response.
"Satisfactory " is based only on the Constructing Meaning items.	Proficiency will be based on **ALL** of the items.

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Communication Arts: Reading
Response-to-the-Reading-Selections item

Sample Student Papers

Members of the Secondary Content Literacy Committee administered the Model of the Assessment to students in their schools. The following papers are some of the papers that were written. These papers have not been officially scored by the contractor that scored the papers for the tryouts and pilots. The purpose of providing these sample papers is to provide a variety of examples of student responses. The following are comments related to various aspects of each sample student paper.

Sample Paper P
This paper is a good start but the student does not use ideas or examples from all three of the reading selections to defend his/her position. The student does make some reference to two of the reading selections but does not develop a strong link to the position taken.

Sample Q
This paper is a sample of a student's response to the question related to the scenario. Although references are made to all three of the reading selections to support the student's position some of the references are very weak and do not effectively support the position.

Sample R
This paper is a very good example of a student response to the question asked related to the scenario. The author of this paper starts off with a clear position that is supported by references to the ideas in all three reading selections. Specific references, article titles, and quotes are used to effectively support the position.

Sample S
This paper is well written but it is off-topic. The student answers the Focus Question rather than the question related to the scenario presented for the Response-to-the-Reading-Selections item.

Sample T
This student took a position on the question asked related to the scenario but supported the position with personal ideas instead of supporting the position using ideas and references form the three reading selections. Since this is a reading test, the students must demonstrate comprehension of what they read and use it to support his/her position.

Sample U
This paper is similar to Sample T in that the student does not use references to the reading selections to support the position taken.

Sample V
This paper is another example of the student answering the focus question and not the question related to the scenario. The paper is well written and the student make references to the reading selections but does not address the question related to the scenario.

This paper is also an example of possibly administering the test as a "timed" test because the student did not finish the paper. Remember the 50 minute class period is an estimated time for completion. Arrangements should be made for students that need additional time to complete the test.

The Debate over whether to let the new student voice his ideas is not a tough decision. Clearly, anything someone says that can improve the way you're doing something is always important. The one thing you have to watch out for is the fact that his ideas if not carefully examined before implementing them, could be detrimental to the work team and cause the program to fall apart.

Our statement about the work team's project is vital to the work team's progress. Each statement can be broken apart and analyzed to help the group work better together. In the story "The loudest Cheer" Curt Prides parents both agree to enroll Curt in classes to teach him how to lip read instead of signing. This decision helped Curt fit in with the hearing Kids easier.

However in "The Words of Chief Joseph" the statement made by Gen. Miles to Chief Joseph was more damaging than constructive. Gen. Miles gives Chief Joseph his word that he would be able to live in his homeland with his people, in peace.

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Gen. Mile didn't have the authority to say that, and so later on the Nez Perse were moved from reservation to reservation, eventually wiping out most of their tribe of Native Americans.

As you can see statements can be very damaging to a group, and they can also be very vital to a groups progress. In the case of the group that helps the senior Citizen Home I believe the new students idear should be listened to, and analyzed & reviewed before any implementation occurs.

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The members of the werk team should be more receptive to the new member's ideas. This doesn't mean they have to change the whole program, but rather be tolerant, use teamwork, and learn from the stories of others No one can work in a group with others, without being tolerant to our differences. It's a give and take process. The team should try some of the members new ideas, or explain why others may not work. Eventhough not all his suggestions are good, it's worth a shot to hear him out. Where would Curtis Pride be if someone didn't stick their neck out for him? Probably playing baseball in some lonely field.

The members are not very much of a team, if they're not willing to hear one another out. The purpose of a team is to work together, using the strength of each individual to improve a process and solve problems, as with the gornment and Chief Joseph, the team should be willing to compromise, rather than shut out his new ideas. Because of the goverments unwillingness to compromise,

many people suffered.

Lastly, by reading the mistakes of others, the team would learn something. Change is good, it's the only way we learn, afterall, where would our government be without it. If the women in "Heroes" hadn't been willing to change, people would have died. They resisted their fear and selflessly did what they knew was right.

The team members should be more receptive to the suggestions of the new members and more willing to change. They must not forget the tolerance and teamwork necessary however, for without it, ~~in the long run~~, their process is doomed.

Coming into a new situation or having a new person come into one's present situation are awkward ordeals, each of with take great care from both sides to be handled properly. Being unreceptive or descriminative to new of different people or ideas is a common mistake, and a shameful one.

Curtis Pride's minor-league teammates obviously overlooked this point, when they mocked his physical handicap. But, as he shrewdly pointed out, "My handicap is deafness. Yours is intolerance. I'd rather have mine."

The same idea can be seen in the situation with the new student involved in the senior citizen service activity. The other twelfth-graders won't accept the new student, because they don't feel he/she is one of them.

But much can be said for at least attempting to help. As seen in the "Heroes" section, any attempt to help, no matter how feeble it may seen, could prove to be very important. Trying to help should be appreciated for what it is: reaching out. No matter whether the idea will be used or not, all points of view should be considered. Besides, as Judy Jonas said, "Helping others is a moral obligation."

First attempts will not alway get results. So it must also be realized that persistance in what one believes can make ever the deaf to hear (literally, in the case of Curtis Pride, when, despite his 95% hearing-loss, he heard the victorious crowd cheering for his magnificent hit). As he pointed out, "What matters isn't what they think, but what you think about yourself." Belief can work wonders.

But, as in the case of Chief Joseph, even persistance won't make everything better. Despite their efforts, the intolerance and closed minds of the white leaders at that time made them lose their home, as well as many loved ones. And Chief Joseph asked for acceptance, in the same way that the newcomer to the service activity should, "I only ask of the government to be treated as all other men are treated."

Understanding similarities and differences among people does influence ones behavior. Often, when a person doesn't understand something they forget about it and don't take any action. This could be a regretful mistake. If only the person understood what they were dealing with.

The story <u>The Loudest Cheer</u> by Michael Bowker is about Curt Bride. Curt wants to play major league baseball with a major handicap, he is deaf. When people first met Curt and knew of his handicap they often laughed, made fun of, and mimicked him. But once people got to know him, and they knew how hard he tried and how good he was at being and friend and a baseball player, they were nice to him. They stoped making jokes at him and they wanted to be his friend because they knew he was still a person, just like them.

In the story of Chief Joseph the Nez Percé Indians were pushed farther and farther away from their homeland by the government. Chief Joseph did not understand why his people were suddenly being driven away from their home and never given another suitable home in return. He tried to explain to the government that his people needed their homeland back to survive. More and more of his people were dying every day because they were forced to live on unhealthy land. The government did not understand the Indian way of life and didn't understand that they did not live the same way as the more civilized Americans. If government had realized their differences then maybe the Indians would have been given suitable land.

In the many short stories compiled into Heroes all the women acted on instinct to save the lives of others. The women didn't know and didn't care about the differences between the lives they

were saving and their own. They knew that the life of another human being was in danger and they did not that life to be lost. It is human instinct to help someone in need, or at least it should be.

Furthermore, understanding similarities and differences among people does influence ones behavior. When a difference between people is understood then the similarities can be found and the differences important. When differences are understood then one can take action in a positive way rather than being ignorant to the similarities. When similarities are understood the differences do not matter.

I can understand why the seniors are put off by the new student. I mean, he's never done this before and is new to the whole experience, and comes in trying to change things. But they should give him a chance to express his views. Even try them out for a while and see how it works out. It doesn't matter that's he's never been exposed to the project before because I'm sure he understands the concept, Who knows? Maybe he has a good idea. The students feel their methods have been successful for a long time, and it probably has, but there's always room for improvement. How can they know that their method is best when they have never tried any other. What if the new student's ideas improve the project and make it more efficient? They need to think about when the project was originally thout up. The people had some ideas on how it should be organized. They probably tried a few until they found one that worked. Maybe the new students plan should be tried and if it's better great. If not, what

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did they lose? Nothing, just go back to the original setup.

I also think that how they're treating the new student is completely unfair. He had an opinion that they didn't agree with so now he gets crap work. That is a very immature way to handle the situation. Everyone is entitled to his or her opinion, and the fact that they don't like it does not matter. Everybody has ideas and thoughts and should be respected, not persecuted, for them.

Q- Should the other members of the work team be more receptive to the new member's ideas?

A-

Yes, in fact they should be more receptive to the new member's ideas. Any member, whether new or old, should receive the same degree of say within the group. The other members of the group should hear their new members out and, if the ideas are legitamate, give them a shot. Since this person is new, it may allow him or her to see some problems that the old members do not simply because they have been doing things the same way for a long time and have grown acustomed to these ways. The new member may be able to give the group a new xrefreshing point of view on things. The way I see it the new member is an asset rather than the bump in the road that they see him to be.

Question: "Does understanding similarities & differences among people influence one's behavior."

Answer:

In my opinion, the answer to this is yes. In the 3 stories we read, each of the people within the story were viewed differently, even though they all deserve recognition for their brave acts &/or great achievements. The 3 stories in which we were asked to read were; "The Loudest Cheer", "The Words of Chief Joseph", and "Heroes". I will explain my views on each.

First we read the story "The Loudest Cheer", which is about a deaf boy who grows up with many difficulties caused by his handicap. Although he is intelligent, he doesn't do well in school. But he does do well in sports, especially baseball. He becomes known as a great athlete at his school, yet he is still viewed different. After attending college, he plays in the minor leagues. He has a rocky season, but does well after his hometown highschool lets him know that people behind him. He finally receives the recognition he deserves after he hits a double in the Major Leagues. After taking in much humiliation because of his handicap, he finally feels happy about his work.

The second story we read was ~~about~~ called "The Words of Chief Joseph". This story was about an Indian Chief whom's tribe was pushed out of their homeland in Oregon. After his tribe suffers from many diseases and many die, they are forced to move to ~~Oregon~~ Washington. The government took advantage of them. The government saw land in which they needed to complete the "Manifest Destiny", and in their path was a small tribe comparable to the U.S. military/Indian Tribe.

The third set of stories we read was ~~about~~ called "Heroes". These set of stories were about women who helped people in a time of

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COMMUNICATION ARTS
INFORMATION PACKET

Section 5

- Communication Arts: Reading Model Instructional Unit

Model Communication Arts Proficiency Instructional Unit: READING

Michigan Department of Education
Secondary Content Literacy Committee

March, 1995

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We would like to thank all SCLC members who reviewed and edited portions of this Model Instructional Unit, especially the following contributors:

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Marian Schultz	Rochester Community Schools
Elizabeth Soby	Grosse Pointe North High School
Karen Soffin	St. Johns Public Schools
Margaret Soloman	Grand Rapids Public Schools
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Acknowledgments

Thanks to Barbara Rebbeck, Laura Roop, and members of Michigan Council of Teachers of English who reviewed the unit and made many helpful suggestions about the writing activities.

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Introduction

Overview and Collaboration

This Model Instructional Unit has been prepared by the Michigan Department of Education Secondary Content Literacy Committee (SCLC) for use by high school language arts teachers in preparing students for taking the High School Communication Arts Proficiency Test: Reading. The purpose of this instructional unit is to provide an example of, and practice with, learning opportunities which support students' successful completion of the required tasks of the High School Communication Arts Proficiency Test: Reading. To ensure this purpose the unit designers collaborated with:

- Sheila Potter, English Language Arts Consultant for the Michigan Department of Education,
- Dr. Charles Peters, Reading Consultant for Oakland Schools, and Project Director of the assessment framework for the Michigan High School Proficiency Test in Communication Arts: Reading; Peggy Dutcher, Michigan Department of Education MEAP Consultant, and members of the Proficiency Test item writing team,
- high school teachers who volunteered to field test this unit.

The result of this collaboration is the following Model Instructional Unit which:

- reflects the State Language Arts Core Curriculum,
- provides learning activities which support students' successful completion of a culminating project reflective of the Communication Arts Proficiency Test goals and objectives,
- provides practical applications for classroom teachers.

This unit provides the structure and strategies upon which teachers can effectively build and extend classroom units intended to prepare students for success.

Goals

Three primary goals of this Model Instructional Unit are to provide:

- an instructional format which helps students synthesize a variety of texts on the same theme.
- an opportunity for students to write a position paper in response to the reading selections
- an opportunity for students to apply what they have learned in response to a scenario

Format and Structure

1. The format of this model is based on a unit which follows a definite structure and thematic content. The parallel format is designed to provide an outline for instruction of a specific unit, side by side with the philosophy and theory upon which that unit is based. The right page contains the description and content of the Model Instructional Unit, while the left page includes references to the philosophy and theory presented in the Communication Arts Framework. In addition, the left page also contains suggestions for extending the instructional unit to include a variety of integrated language arts activities.

2. Thematic statements describe concepts and ideas which persist over time, inspire authors to write, and engage students in complex thought. In addition thematic statements help students make connections between their lives and the subject matter they study.

3. This Model Instructional Unit is the broad thematic statement for "Understanding the needs and interests of people influencing society's actions."

4. A focus question directs student reflections as they read the text included in the unit. Seeking answers to the focus question helps students deepen their understanding of the unit's theme

5. This focus question has been created to center student attention on an authentic issue derived from the thematic statement:

   "Should society accommodate the needs of individuals or groups of people who have specific concerns?"

6. All of the text and activities selected for the unit help students increase their understanding of the thematic statement and pursue an answer to the focus question. The unit provides students with an opportunity to read a variety of texts, reflect on theme in journals, synthesize the ideas that are contained in various texts, and write a position response to a scenario which asks students to apply what they have learned. If your students will need instruction in persuasive or position writing, go immediately to Part II, Appendix A. There you will find a mini unit that clearly outlines how to organize and draft a persuasive essay. Use your current literature for teaching this unit in persuasive writing. At completion of the persuasive writing mini unit, return to Part I to begin practice with the Model Instructional Unit.

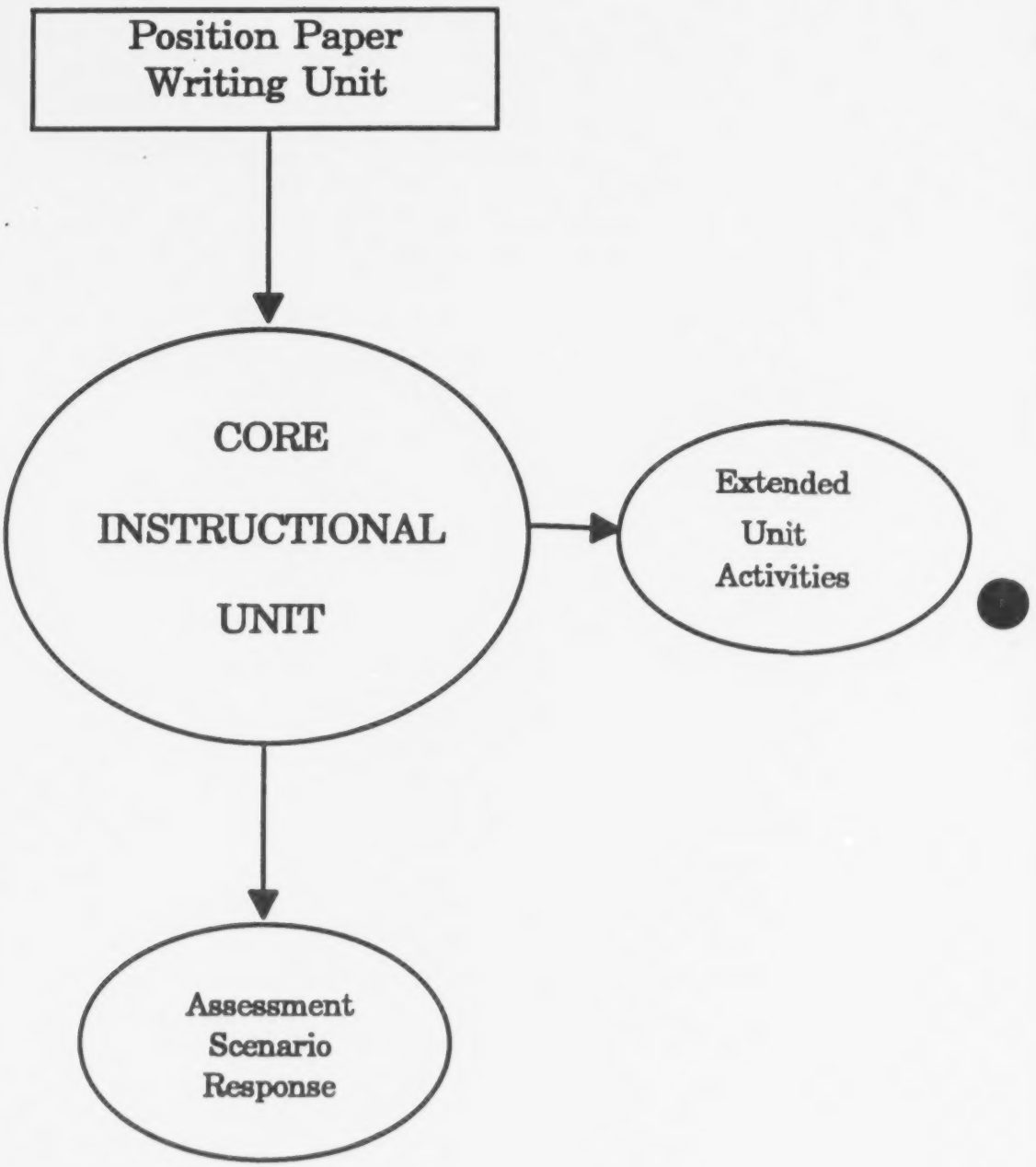
Part I of the unit provides opportunities for students to develop and demonstrate the abilities and knowledge needed to be successful on the High School Proficiency Test in Communication Arts: Reading. It provides a model for creating instructional units that will give students rehearsals in demonstrating the outcomes measured by the test.

Part II is composed of extensions to the unit. Appendix A provides a mini unit on writing a position response paper. Appendix B outlines ideas for integrating a variety of language arts activities into the unit. These activities help students to integrate reading, writing, speaking, and listening strategies in a meaningful way. Teachers are encouraged to fully blend all components of language arts and expand this Model Instructional Unit to accommodate their own classrooms.

Part III contains the figures referred to in the context of the unit.

Use in the Classroom

This model unit is designed to take three or four weeks of school time. SCLC members, the unit designers, anticipate that classroom teachers will enrich and expand this unit for use with curriculum that is already in place. Therefore, the activities suggested in the model unit are representative of the type of activities that provide students with integrated language arts experiences. In addition, the model unit utilizes specific strategies applicable to a variety of curricular units. These strategies are analysis, application, synthesis, persuasive writing, debriefing, revision, listening, and presentation. Suggestions for expansion are given so that classrooms and students especially motivated by the topic will be able to use this as the first steps of a learning quest.


Position Paper
Writing Unit
CORE
INSTRUCTIONAL
UNIT
Extended
Unit
Activities
Assessment
Scenario
Response

Instructional Option Chart

OPTION A

Instructional Unit Only
- Activate prior knowledge
- Define "Groups with Special Concerns."
- Establish focus
- Read selections
- Complete journal responses
- Synthesize text
- Create criteria for accommodating the needs of groups with specific concerns
- Read and respond to scenario

OPTION B

Unit on Writing a Position Paper and Instructional Unit
- Assess (Unit on Writing Position Paper) student knowledge of position paper writing
- Examine characteristics of position paper writing
- Model position papers
- Choose topic
- Research topic
- Map topic
- Discuss topic with peer/peers
- Write first draft
- Revise draft
- Edit draft
- Produce final draft

OPTION C

Extended Instructional Unit
- Activate prior knowledge
- Define "Groups with Special Concerns."
- Establish focus
- Read selections
- Complete journal responses
- Synthesize text
- Create criteria for accommodating the needs of groups with specific concerns

OPTION C (continued)

Extended Instructional Unit

Explore further readings and respond to journal questions
Conduct survey of groups in the community that have specific concerns
Report survey findings
Choose group to study in depth
Research perspectives
Choose a position and present it to the class
Analyze criteria presented by groups
Refine criteria for accommodating the needs of groups with specific concerns
Read and respond to scenario

Part I

Model Unit Activities

EXPLANATION

NOTE: Read through the unit and appendices to assess which components will be the most meaningful for your students. If your students need practice writing position papers, do Appendix A before beginning the unit. If you have time to implement the extended unit, look for directions in the unit that refer to Appendix B.

The materials provided in this unit represent only a sampling of what is available. Three suggestions for common readings that provide a variety of viewpoints are provided with the unit to get teachers started; however, teachers should supplement these with other readings that address the focus question: Should society accommodate the needs of individuals or groups of people who have specific concerns? Beginning the unit with a novel will help students gain the depth of understanding required for success on the HSPT.

For further explanation on guidelines for selecting texts, consult the Communication Arts Framework.

UNIT ACTIVITIES

Selected Readings

The following texts have been selected for this unit:

1. Of Mice and Men by John Steinbeck.

2. "Banish" and "Indian Teens Face Exile From Tribe After They Rob, Beat Man" (Figures 1 and 2.)

3. "The Girls In The Balcony" (Figure 3.)

Alternate Readings

A list of supplemental or alternate readings is provided in Figure 4. Students should read both narrative and expository selections which represent a variety of perspectives and genres. Synthesizing the ideas in these texts will prepare students for the format of the high school proficiency test.

EXPLANATION

Teachers can help students understand each text they read by using interactive learning strategies. Brainstorming, anticipation guides, response journals and graphic organizers are examples of interactive learning strategies. Interactive learning strategies help students become independent learners. By learning to activate prior knowledge, process text and synthesize ideas, students will develop a model they can apply independently in their studies.

The purpose of activating prior knowledge is to assess what students already know about groups with specific concerns and to establish a foundation of knowledge on which to build new information. Encourage students to think about less traditional groups such as retired people, gifted and talented students, athletes, and married couples without children.

It is important for students to clarify their understanding of groups who have specific concerns and establish consensus on what characteristics define a group with specific concerns. Creating a list of groups with specific concerns and a definition of such groups will help students develop the collaborative skills important to successful teamwork.

*For more information on interactive learning strategies, see Michigan Department of Education Professional Development Plans for Secondary Schools.

UNIT ACTIVITIES

Activating Prior Knowledge

Ask students to brainstorm a list of groups with specific concerns. Generate a list for the class to refer to throughout the unit.

Defining Characteristics

After students have exhausted their list of groups, ask them to define "groups with specific concerns." Next, ask students to review their list of special interest groups to see if the ones they have listed fit their definition. Give students an opportunity to edit their definition if they discover important defining characteristics they need to add. Also encourage students to add examples that occur to them after reviewing their definition.

EXPLANATION

An anticipation guide helps students set a purpose for their reading and encourages them to explore new ideas which broaden their perspectives. After students respond to the anticipation guide by indicating whether they agree or disagree with each statement, allow time for them to discuss their responses. As students explain their responses, they clarify their thinking. They also realize that the issue they are exploring is complex; they hear other perspectives and identify areas where they need more information in order to support their opinions.

UNIT ACTIVITIES

Setting the Focus

Before students begin to read the first selection, have them fill out an anticipation guide. Create a guide by selecting two to three of the following statements or by drafting your own statements. Ask students to agree or disagree with each statement. Ask them to be prepared to support their responses in a guided discussion after the anticipation guide is completed.

- Accommodating the needs of a group with specific concerns is necessary in order to preserve everyone's Constitutional rights.
- Meeting the needs of groups with specific concerns violates the rights of majority groups.
- Groups with specific concerns have no more rights than individuals in society.
- Accommodating groups with specific concerns amounts to showing preferential treatment.
- Accommodating groups with specific concerns provides a way of equalizing opportunities for minority groups.

A sample anticipation guide is included in Figure 5.

EXPLANATION

Journals help students reflect more deeply about the texts they read, clarify their thoughts, and make connections between important concepts and issues. Sometimes teachers may want students to enter a "free response" to the text they read, but for the purpose of this unit, teachers will want to guide student response by providing them with questions that direct their attention to the effectiveness of accommodations. During this unit, students are asked to respond to the same questions for each text so that they can use their responses at the end of the unit to make comparisons between texts and to help them analyze the effectiveness of various accommodations for special interest groups.

As students read each text, incorporate interactive learning strategies into the lesson design to aid student comprehension of major ideas. By responding to the same journal questions after reading each text, students should make connections between them.

UNIT ACTIVITIES

Reading for Information

Have students read Of Mice and Men, a novel which addresses society's failure to accommodate an individual with specific concerns. While students are reading, ask them to respond to journal questions.

Reflecting

Choose a core group of journal questions or create a more personalized list from the following list. Students should answer similar questions for each reading selection in the unit and keep their responses until the end of the unit. Students will use their responses as they compare text and develop criteria for evaluating the effectiveness of accommodations.

Journal Questions

- What individuals or groups of people with specific concerns are represented in the text?
- What accommodations are needed or being requested?
- What accommodations are being made?
- How well do the accommodations satisfy the needs of individuals or groups with specific concerns?
- What individual, group or groups are opposed to the accommodations and why?
- What, if any, problems are created by the accommodations?
- What are the effects created by the accommodations?
- Why is the group asking for accommodations?
- What accommodations would you as a reader like to have seen made?

Although the novel provides opportunities to explore other themes, our purpose here is to concentrate on the issue of diversity and accommodations. With this in mind, discuss student responses to the journal questions.

Next, ask students to read "2 Indian teens face exile from tribe after they rob, beat men" and "2 teens face tribal justice" (Figures 1 and 2) and write responses similar to the questions asked while reading Of Mice and Men. Provide students with opportunities to reflect on similarities and differences between the newspaper articles and Of Mice and Men.

Finally, read "The Girls in the Balcony" (Figure 3) and follow the same format. During the discussion that follows completing the journals, encourage students to compare their responses to all the readings.

EXPLANATION

Graphic organizers and charts help students organize information and make connections between important aspects of the content. The charts in Figures 6 and 7 clarify similarities and differences and help students begin to predict causal relationships. They also provide a visual structure which aids students as they proceed in their analysis of the texts they read.

The purpose of Figure 7 is to restructure the information on consequences of accommodations into categories that will help students draw a conclusion. The conclusion should shape the thesis statement to be used in the response to the writing scenario.

UNIT ACTIVITIES

Synthesizing Texts

In order to link the texts to the focus question, ask students to compare and contrast the accommodations being requested by each group. Have students compare how effectively the needs of the groups or the individual with specific concerns are being met. Have students compare the various consequences (good or bad) created by the accommodations for both groups/individuals and society. Use a chart like the one provided in Figure 6 to analyze similarities and differences.

After completing the chart, ask students to categorize acceptable and unacceptable accommodations. Students might accomplish this through mapping, free writing, or use of an organizer such as Figure 7. Ask them to identify the factors that make an accommodation acceptable or not acceptable based on the criteria that the students are in the process of developing. This criteria will be used as they respond to the focus question when they write their persuasive response.

EXPLANATION

Although students have enough basic information to continue with the next activity, it will deepen their understanding of the concepts and issues inherent in this unit if they have an opportunity to read more texts that discuss the variety of accommodations being made for special interest groups and the issues they invoke. As students read additional texts, complete responses to the statements selected for their journal, and analyze the connections between the content of the various texts, they will increase their understanding of the complexity of the topic. They will also improve their reading and thinking skills.

The unit can easily be extended for several additional weeks by having students read and respond to optional selections. The depth of the students' understanding will increase as they read and compare diverse points of view presented in various texts.

UNIT ACTIVITIES

Further Readings

To extend the unit, choose selections from the suggested reading list (Figure 4), have students read them and respond to the journal questions. Students will continue their analysis by comparing and contrasting the needs of the various groups and whether these needs are being met. In addition students continue to establish criteria for evaluating the effectiveness of the accommodations.

If extended readings are chosen, another approach could entail having students work in small groups. Each group could choose a selection from the suggested readings list, read the selection, answer the response questions, and present their analysis to their classmates. Some groups may discover selections that are not on the suggested readings list. They should read their selections and report to the class.

NOTE: If you wish to extend the unit by using an integrated approach to language arts study, go to Appendix B before completing the response to the scenario.

EXPLANATION

The scenarios presented here (Figure 8) are similar to those in the High School Proficiency Test in Communication Arts: Reading. Select one scenario to which all students will respond. Sharing the scoring guide for the scenario responses before students write will help them understand the criteria by which their writing will be assessed. Students will need to be reminded to reflect upon knowledge they gained from their readings, activities and discussions to support the opinion they state in response to the scenario. Student discussion allows them to clarify and rehearse their position before they start to write. During the reading section of the proficiency test, students will not be given time for pre-writing discussion or peer group editing.

The purpose of a scenario is to provide an opportunity for students to apply what they have learned while completing the activities of the unit. It serves as an assessment of the knowledge and skills they have gained. It permits the teacher to assess how well students can apply what they are learning in a new context.

Refer to Appendix A for a detailed plan for teaching students to write position papers!

UNIT ACTIVITIES

Scoring Guide

Distribute copies of the scoring guide (Figures 9 and 10.) Discuss the criteria for evaluation. If possible, show models of exemplary performances which illustrate the criteria.

Pre-Writing

Give students a copy of the scenario. Divide the class into small groups and give them time to discuss the issues inherent in the scenario. Allow students no more than ten minutes to interact with their peers.

Drafting

Following the discussion, give students sufficient time to compose a rough draft of their personal response to the scenario.

Revision and Editing

Return students to their small groups to discuss their rough drafts with their peers. Have students consider how well their writing has met the criteria identified on the scoring guide. Using feedback from their peer discussion groups, have students revise and edit their scenario responses.

Part II

Appendices

Appendix A

How To Write A Position Paper

EXPLANATION

The purpose of this mini unit is to provide a framework for writing persuasive essays.

Before attempting to write a persuasive essay, students should know how to make decisions on the following procedures:

__ Set purpose
__ Consider audience
__ Choose format
__ Collect information
__ Evaluate and analyze

For additional explanation, see Figure 11.

Students need to use the structure of effective expository writing which includes:

- Effective introduction
- Well developed body
- Strong conclusion

For additional explanation, see Figure 12.

Models (Figures 13-18) are provided for analyzing the procedures and structure. Teachers should use additional examples to illustrate areas of position paper writing in which students need further instruction.

It is very important for students to analyze the models from the viewpoint of both a consumer and a producer. They should read the articles as "readers" weighing the strength and validity of the arguments presented. But it is equally important for students to read the articles as "writers" analyzing the effectiveness of the style and language choices made by the authors.

INSTRUCTIONAL UNIT FOR WRITING A POSITION PAPER

Assess student prior knowledge of the procedures for writing a position paper. Use the criteria outlined on page 16 as a basis for the assessment. Distribute Figure 11 to students to aid the discussion.

Modeling

Review effective expository writing structure. Distribute Figure 12 if students need further explanation.

As a class activity, read the first set of models (Figures 13 and 14). Students will evaluate their effectiveness by comparing and contrasting them. Students will rate each model on the criteria presented in Figures 11 and 12 and determine which is the better model.

Students explain their ratings.

Continue modeling effective position paper writing by reading the pro and con articles on "The Balanced Budget Amendment" presented in Figures 15 and 16. Have students map or outline the articles before beginning discussion. Have students analyze the perspectives presented in the articles. Have them identify the support given for each perspective.

Have students read the articles again. This time have them read the articles as "writers." Have them explore answers to the following questions.

- When and how do the authors state their opinions?
- How do the authors "hook" their audience?
- How do the authors support their point of view?
- What kind of tone do the authors choose to emphasize?
- How does the authors choice of language help them make their position stronger?

If further practice is needed have students repeat this exercise using Figures 17 and 18, "Should Taxpayers Fund the Arts?"

EXPLANATION

The purpose of this section is to prepare students to write their essay.

- First the class selects an issue that emerges from the literature they are reading. The issue must allow for opposing opinions.
- Next, students gather, organize and analyze information.
- Then each student chooses a position based on their fact-finding. The position should be stated as a thesis statement which contains a clear judgment about the issue.

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INSTRUCTIONAL UNIT FOR WRITING A POSITION PAPER

Writing the Position Paper

As a class, choose a topic for a persuasive essay. Brainstorm themes and issues that emerge from the literature students are reading. Select the issue which creates the strongest diverse opinions.

Use the following steps to guide students in creating a thesis statement.

Step 1

- Gather information.
  - Read relevant fiction and nonfiction.
  - View relevant films, videos, and documentaries.
  - Conduct computer searches.

Step 2

- Organize and analyze information.
  - Identify pro's and con's.
  - Differentiate between facts, opinions, and testimonies.
  - Identify reasons and supporting evidence.

Step 3

- Choose a position and state it as the thesis statement.

EXPLANATION

The purpose of a graphic organizer is to help students plan their essay.

Carefully guide students through the process of using an organizer and completing the writing process. Students should outline or map the ideas and structure of their essay. The organizer can take many forms but it should clearly identify the position that the student will take and the support that will be included.

If possible provide students with an opportunity to discuss their organizers with a classmate. The purpose of the discussion should be to help students evaluate the content and structure of their positions. An oral rehearsal before writing greatly enhances the student's ability to create a well-developed first draft.

Students should be reminded that their finished drafts can be included in their portfolios and used on the proficiency test as one of their required writing samples.

INSTRUCTIONAL UNIT FOR WRITING A POSITION PAPER

Pre-writing Procedure

To write a position paper, students will follow these steps:

Step 1
Have students complete a graphic organizer or map to plan their position paper.

Step 2
Have students meet with writing partners or in small groups to rehearse their writing plan.

Composing

Step 3
Create a first draft. Have students use their graphic organizers or maps as a guide for writing a first draft of their paper. Remind them to make references to their readings as they support their positions.

Revising

Step 4
Compare the draft against the criteria on Figures 11 and 12. Have students work with their writing partner to make sure that they have clearly stated and supported their positions.

Step 5
Have students revise their essays to reflect their partner's comment and the criteria on Figures 11 and 12.

Editing

Step 6
Edit the draft. Give students a list of writing conventions. Have students proofread their paper and make corrections.

Publishing

Step 7
Create a final copy. Give students an opportunity to share their papers with their classmates. Place the final copy in their writing portfolio.

EXPLANATION

Students gain first-hand knowledge of their community by conducting surveys and interviews. The questions used in the survey should be drawn from ideas and issues raised in the students' readings. The purpose of the survey is to identify groups who have specific concerns in the students' community, increase their awareness of groups that do not live in their community, and increase the awareness of accommodations made for various groups. In this way students address the social dimension of learning.

Provide a model of good interviewing techniques by having students examine the interviewing styles of various media personalities. Students must develop criteria for evaluating quality interviews. Techniques demonstrated on programs such as the MacNeil/Lehrer Report will help students develop effective interviewing styles.

Appendix B

How To Extend The Unit Using An Integrated Approach

EXTENDED UNIT ACTIVITIES

CREATING AN AUTHENTIC CONTEXT

Surveys

In order to personalize the topic, have students create and conduct a survey in which they identify the groups in their community who have specific concerns. Provide an opportunity for students to define "community". They might consider their school, neighborhood, city, state, nation, and world as possible communities. Have students draft a survey that contains questions such as:

- To which groups, with specific concerns, do you consider yourself a member? (e.g. social-cheerleader; ethnic-Polish; age group-teen; religious-Jewish.)
- What accommodations are made for your group?
- Do these accommodations meet your group's needs?
- What group needs are not being met?
- What other accommodations should be made?

After your students complete the survey themselves, have them create a plan to take responsibility for conducting ten or more surveys with a diverse representation of the community.

EXPLANATION

Allowing the students to work in small groups to compile their data allows more students to take an active role in analyzing the data and choosing the format in which to report the data. It also increases the options from which students choose when they formulate the final class report.

Have students analyze the way magazines and newspapers report poll results. Having students bring in examples to compare and contrast will increase their ability to understand charts and graphs in addition to helping them select a format for presenting their survey data.

Analyzing the data and writing a news article provides opportunity to collaborate with math teachers and journalism teachers in an interdisciplinary activity. Ask math teachers to help students compute and analyze data and find appropriate models for graphs and charts. Ask journalism teachers to help students use journalistic techniques to create an in depth article. In addition, the journalism teacher could provide students with appropriate models on which to base their articles.

Having students produce a well written informative article is an excellent opportunity to monitor students' use of the writing process. Students can use their small groups to help revise and edit their articles. It is important to provide an audience for the students' article. For example, students could write their articles for publication in the school newspaper or local newspaper, or the articles could be published and presented to the Board of Education.

EXTENDED UNIT ACTIVITIES

Survey Data Analysis

When the surveys are completed, students analyze the data. At first, students work in small groups. Next students report their findings to the class using a format similar to survey polls found in newspapers and magazines. Students investigate various formats before choosing the one which best displays the data they have gathered.

Reporting Survey Data

Students design a method for compiling and reporting small group data. Each small group portion becomes a part of a whole class report that reflects the total data gathered.

The teacher helps students decide what needs to be included in the report and how the report needs to be organized. The teacher models a report writing process.

EXPLANATION

The purpose of this activity is to guide students through the process of investigating in depth one particular group that has specific concerns. Students will determine if their community should accommodate the needs of the group that the class has chosen to study. Students will experience the process of analyzing different perspectives about the degree to which the needs of the group should be met.

After the class selects one group with specific concerns to study, they will be divided into teams of three students. One student in each team will take responsibility for researching a different perspective on making accommodations for the group with specific interests.

When students have completed their research, they will try to develop a team position on accommodating the needs of the group with specific concerns. This process will involve analyzing the research gathered on each perspective and reaching consensus on which perspective is best. The skills involved in synthesizing the researched information, analyzing the value of various perspectives, and arriving at a team position on whether the needs of the group with specific concerns should be met are essential skills for performing satisfactory on the Communication Arts Proficiency Test.

It is very important for students to discuss the processes they use as they complete the culminating activity. On completion of this activity, students will be able to state criteria for deciding what accommodations should be made for groups with specific concerns and explain how they arrived at their criteria.

EXTENDED UNIT ACTIVITIES

Culminating Activity

Working in teams of three, students will create a persuasive presentation based on further research of the accommodations given to one particular group.

Refer to the list of groups with specific concerns that have been surveyed by the class. Have the class select one group that will be studied in depth.

Forming Teams

Divide students into team of three.

Assign one of the following roles to each member of the team.

- One student will research the perspective that the needs of the group who have specific concerns are not being met.
- Another student will research the perspective that accommodating the needs of the group who have specific concerns creates problems for other members of society.
- The third student will research the perspective which is ambivalent about making accommodations for the group who has specific concerns.

Inconsistencies among the research results may prompt questions that they feel must be answered before they can reach consensus on their response to: "Should my community accommodate the needs of this group that has specific concerns?"

EXPLANATION

Helping students use available reference resources will increase their ability to use learning skills. Encourage students to use a variety of resources, including both print and electronic media. Consult with the librarian beforehand so that he/she may organize resources and provide guidance to students who need help using reference materials.

Guide students in developing research questions. The survey questions used earlier in the unit provide a good starting point.

Students will need help identifying different perspectives. Modeling of diverse perspectives on an issue will be necessary.

EXTENDED UNIT ACTIVITIES

Conducting Research

- This research could be accomplished by using the library, and if possible, interviewing people in the community who represent various perspectives on meeting the needs of the group with specific concerns.
- Working collaboratively, students should draft the questions that will be investigated in their research.
- Using reference books and periodicals, computer searches and interviews, students gather information that answers the questions they drafted for their study
- After students conduct the research, each student writes a summary which can be shared with other members of his/her study team.

EXPLANATION

Students will need help in consensus building. Take a few moments to explain consensus building and model a process that can be used as the teams arrive at a team opinion.

The class should study models of effective persuasive essays, speeches and editorials before completing their presentation. They should use the models to make decisions about the format and content of their presentation. Students may also need to do further research on the background and concerns of their special interest group before completing their presentation. Inconsistencies among the interview results and research may prompt questions that they feel must be answered before they can reach consensus on their response to: "Should my community accommodate the needs of this special interest group?"

EXTENDED UNIT ACTIVITIES

Formulating an Opinion

Using the summaries, students compare and discuss the results of their interviews with their team members. They debate the positions taken in the various perspectives and then, through consensus, take a stand on whether the community should accommodate the needs of the special interest group they are studying.

Creating a Presentation

Next students prepare a presentation to be delivered to their classmates. They offer convincing arguments to support the position the group has taken. If the group cannot reach consensus, tell students that their presentation should include both the majority and dissenting views. Remind students that their presentation should draw upon knowledge that they have gained while readings the texts included in the unit. Their decision to support a perspective should be based on an evaluation of how well the accommodation reflects the criteria for an effective accommodation.

EXPLANATION

Listening guides help students process information as they hear it. The guides will help students organize information so that they will be able to analyze similarities and differences in the effectiveness of accommodations.

It is very important for students to synthesize the information they gathered. Although there is no definitive answer to the focus questions, students should be able to formulate criteria for evaluating the effectiveness of accommodations. Their opinion should be convincing and well-supported. They will draw upon this criteria as they respond to the assessment scenario.

NOTE: Although there is no definitive answer to the focus question, students should formulate criteria for evaluating the effectiveness of accommodations. Their opinion should be convincing and well supported. They will draw upon this criteria as they respond to the assessment scenario.

EXTENDED UNIT ACTIVITIES

Listening Guide

While groups present their findings to the class, their classmates fill out a listening guide (Figure 19) which helps them remember and organize information. The guides will be used to help students synthesize special interest group studies.

Synthesizing Reports

After all the group presentations are completed the class should analyze factors which influenced the groups' decision-making process. The class should try to identify factors which caused groups to support accommodations and factors which caused groups to reject accommodations. They should try to establish criteria on which society could base decisions about accommodating the needs of special interest groups.

Part III

Figures

2 Indian teens face exile from tribe after they rob, beat man

Judge defers white justice so that clan can decide whether to banish pair to islands.

By John Balzar
Los Angeles Times

EVERETT, Wash. — The crime: a violent urban robbery. The criminals: two teen-age Alaska Indians. The punishment: banishment for one year on uninhabited islands.

And for the victim: a new house.

This experiment in cross-cultural justice was set in motion in a Washington courtroom this week when a state judge agreed to give tribal elders a chance to craft justice for all those involved.

Under state law, Adrian J. Guthrie and Simon P. Roberts, both 17 and Tlingit natives of southeast Alaska, faced 3-5½ years in prison after pleading guilty to robbing a pizza delivery man, severely beating him with a baseball bat.

In such violent crimes, Washington law calls for punishment, not rehabilitation. The chance of restitution is remote.

Please see BANISH, 8A

BANISH

Continued from Page 1A

But Wednesday, Superior Court Judge James Allendoerfer gave the go-ahead to a different approach, the Tlingit way. He agreed to release the two teens to the custody of a tribal court for a likely sentence of one year's banishment plus restitution to the victim.

"When Columbus came, one thing he didn't find here was prisons," Tlingit Judge Rudy James told the court.

In 18 months, the youths will be brought back before Allendoerfer to decide whether additional punishment is deserved.

Prosecuting Attorney Michael Magee conceded mixed feelings. On one hand, he said, the promises of restitution and rehabilitation were more than the state could offer.

"On the other hand," Magee said, "I have a good deal of difficulty in accepting the idea that we treat people differently under the law because they come from different cultural backgrounds. I can see now I'll be facing all kinds of motions and arguments based on someone's cultural background."

The victim, Tim Whittlesey, appeared in court this week and told the judge he lost hearing in one ear and partially in the other, and had to endure long, painful rehabilitation. His injuries cost him his dream of going to medical school.

James, whose clan was asked to intervene by elders of the teens' clan, said: "My heart went out to him for his injuries — him and his young wife. We hold the whole family and clan guilty until some kind of correction is made."

The Tlingit approach to justice, as explained in court, calls for both rehabilitation of the criminal and assistance for the victim.

"A balancing of the books," public defender Al Kitching said. "Without that, these young men will never be accepted back in the tribe."

The Tlingit, a coastal tribe of about 2,000, pledged to build Whittlesey's family a new duplex or triplex and pay his medical bills.

As for the two robbers, tribal judges will hold a hearing by Aug. 7. If banishment is the verdict, James said, "there is no appeal."

They would be dropped off on separate uninhabited islands on native lands in the Gulf of Alaska. They will be given some basic hand tools and enough food for two weeks, then will have to scrounge for food and shelter.

"We will check on them from time to time — not very often," James said.

After their exile, the two are to continue their rehabilitation by working at a native saw mill.

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Figure 1

2 teens face tribal justice

Questions persist on proceedings

By BRIAN S. AKRE
THE ASSOCIATED PRESS

JUNEAU, Alaska – Two Tlingit teen-agers facing banishment to uninhabited islands for beating a pizza delivery man have returned to their village to await a tribal hearing – accompanied by their victim.

Cousins Adrian Guthrie and Simon Roberts arrived in Klawock by ferry Tuesday night, along with Tim Whittlesey and his wife, Tonya. With the group was Rudy James, the Tlingit man charged with making sure the youths appear at a tribal court hearing Thursday.

About a dozen elders from throughout Southeast Alaska are to sit on the Kuye'di Kuiu Kwaan Tribal Court to consider the case of the two youths gone bad, returned by the white man's court for a tough dose of Indian justice.

But as the hearing nears, questions about James' credibility persist in Klawock, a sleepy fishing village of 758 residents on Prince of Wales Island, about 190 miles south of Juneau.

Washington state Judge James Allendoerfer sent the 17-year-olds north last week. The Tlingit (pronounced CLINK-ut) court is expected to exile them for up to two years to separate, isolated islands in Alaska's vast Alexander Archipelago.

James said Guthrie and Roberts would use traditional skills and tools to live off the land, purify themselves and reflect on the shame they brought to their people.

Roberts' grandfather, Theodore Roberts, said the family feared the youths would be sexually abused in prison and asked James to propose an alternative punishment.

Some people in Klawock, however, are embarrassed that their village and culture are represented by James, who they consider to be less than honorable.

They point to $60,000 in outstanding court judgments against him, including $10,000 in child support. They note he has not lived in Klawock for nearly 30 years; he has been living in the Seattle area.

They question his self-proclaimed status as a tribal judge. They say some of the other judges who will consider the case are his brothers and have criminal records. They dispute his claim that banishment is a traditional Tlingit punishment. And they wonder if he doesn't have ulterior motives, such as selling the story to Hollywood.

"It's created so many problems for us," said Aaron Isaacs, a businessman and president of Klawock's government-recognized tribal organization. "There are a lot of people divided over the issue."

James accused critics of trying to "destroy a beautiful thing between the cultures."

He said he never tried to hide his debts, and that he would accept money for the story only if the cash went to the tribal council.

"I've been offered money twice, and I've refused money twice," James said Tuesday night. He wouldn't say who offered it.

James also wouldn't identify all the judges who will consider the case. One, however, is Simon's grandfather, Theodore Roberts. He said some of the judges are his brothers, but not the ones with criminal records.

One of the brothers, Embert James, said he and other judges were preparing for the hearing with traditional fasts that can last up to four days, depending on the seriousness of the offense.

WEDNESDAY, AUGUST 31, 1994

THE ANN ARBOR NEWS

A5

Figure 2

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THE GIRLS IN THE BALCONY

No woman who was a reporter in Washington during the 1950s and 1960s could forget the balcony at the National Press Club. I remember it well. To this day, Marjorie Hunter and Eileen Shanahan and I, colleagues during those years in *The New York Times's* Washington bureau, look up and think of that vanished balcony every time we enter the new ballroom of the refurbished press club, which finally allowed women as members in 1971. The men had fought fiercely over the female invasion in vote after vote at the club; finally, the pro-women forces within the membership triumphed. Until then, a time still close to our own, the balcony was one of the ugliest symbols of discrimination against women to be found in the world of journalism. It was a metaphor for what working women everywhere faced.

After World War II, every man of consequence on the globe who wanted to deliver an important speech in the capital preferred to do so at the club. What these leaders said was carried that night on radio and television and the next day on the front pages of newspapers across the country. Prime ministers of Britain and France, presidents of the United States, spoke there. It was almost as prestigious as appearing before a joint session of Congress. Women reporters never covered such speeches. They were not allowed even to set foot inside the press club doors for any reporting events. The women protested that they didn't want to be members, all they wanted was equal access to the news. They were not believed. The State Department colluded in the arrangement. It continued to route foreign chiefs of state and other high government officials to the club.

And then in 1955, after years of pressure from the Women's National Press Club, the men thought of a solution. They would put the women reporters in the balcony of the ballroom. Of course they would get nothing to eat during the speeches, which were usually delivered at lunch. And there would be no place to sit up there–it was too narrow for chairs if there was any kind of crowd. But by God, no woman would be able to say that the club didn't let her in to cover the assignment. The National Press Club officers congratulated themselves, and the bureau chiefs began sending their women reporters off to speeches and press conferences there. It was humiliating.

The Girls in the Balcony, Women, Men, and The New York Times. Nan Robertson. 1992. Random House, Inc. Permission to reprint requested.

Figure 3

SUPPLEMENTAL/ALTERNATE READING LIST

Selection	Genre	Perspective	Diversity	Period
Saturday's Child – Cullen, C.	Poem		Social/economic	1930's
Lord of the Flies	Novel	Group	Social/teen	
"Mother to Son" – Hughes, L.	Poem	Individual	Economic	1940's
The Girls in the Balcony – Robertson, N.	Excerpt	Group	Sexual bias	1940's
Farewell to Manzanar – Houston, J. W.	Non fiction	Group	Ethnic/racial bias	1940's
Flowers for Algernon – Keyes, D.	Novel	Individual	Mentally challenged	1950's
Malcolm X – Rummel, J.	Biography	Group	Racial	1940's-60's
Scarlet Letter – Hawthorne, N.	Novel	Individual	Social bias	1600-1700
Children of the River – Crew, L.	Novel	Individual	Racial/ethnic	1970's
Man Without a Face – Holland, I.	Novel	Individual	Physically challenged	1960's
Elephant Man – Drimmer, F.	Biography	Individual	Physically challenged	1880's
A Century of Women	Video	Group	Gender bias	Across years
Eyes on the Prize	Video	Group	Racial	1950-60's
Night – Wiesel, E.	Biography	Group	Religious	1940's
Everybody Can Do Something in "Chicken Soup for the Soul" – Canfield, J. & Hansen, M. V.	Article	Individual	Physically challenged	1970's
The Cay – Taylor, T.	Novel	Individual	Racial/Physically challenged	1940's
Raisin in the Sun – Hansberry, L.	Play	Individual	Racial	1940-50's

Figure 4

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Anticipation Guide

Agree or disagree with the following statements by marking an "A" agree or "D" disagree in front of it. Write one or two sentences explaining your opinion in the space provided under the statement.

_____ Accommodating the needs of a groups with specific concerns is necessary in order to preserve everyone's Constitutional rights.

_____ Accommodating groups with specific concerns amounts to showing preferential treatment.

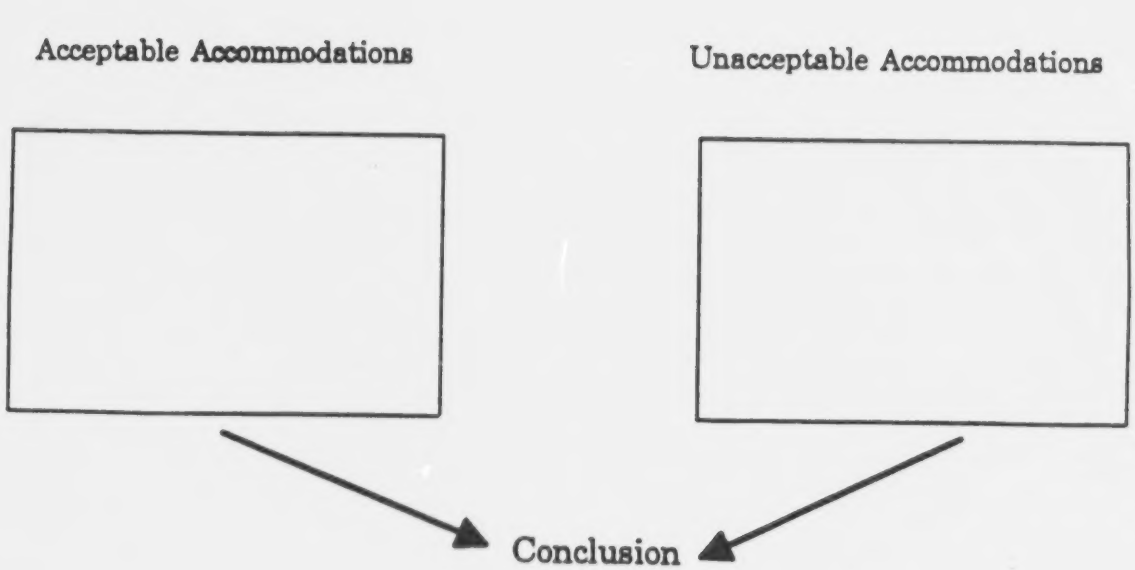
_____ Accommodating groups with specific concerns provides a way of equalizing opportunities for minority groups.

Figure 5

FOCUS QUESTION: Should society accommodate the needs of individuals or groups of people who have specific concerns?

Special Interest Group Accommodations					
Name of Text	Special Interest Group/Individual	Accommodation Requested	Accommodation Given	Consequences	
				Group/Individual	Society as a Whole

Figure 6



What makes an acceptable and unacceptable accommodation?

Reasons

Figure 7

Scenarios - Choose One

1. There are three high schools within the boundaries of your school district: High School A, High School B, and High School C. Because of declining enrollment and the need to cut costs, the school board has decided to close High School A and transfer its students to both of the other two. High School B has excellent Graphic and Performing Arts Departments. Therefore, students who have strong interests in these areas will be transferred to High School B. All other students have no choice; they will be divided alphabetically, with the first part of the alphabet being transferred to High School B and the rest to High School C.

   You have been asked to make a presentation to the school board in which you respond to the question: Should this program for consolidating the high schools be adopted by the school board? Write a response in which you describe what you would say to the school board. Include what your position will be and how you will convince the board to adopt your opinion.

2. A parent group in your school district has proposed to the school board that their children (who have special talents in the areas of theater, music, and art) be permitted to follow a special schedule: they will be excused daily at 11:30 a.m. and transported by the district to the local university, where they will take a minimum of two college courses in the arts, paid for by the district.

   You have been asked to make a presentation to the school board in which you respond to the question: Should the school board be responsible for arranging and funding university experiences for high school students? Write a response in which you describe what you would say to the school board. Include what your position will be and how you will convince the board to adopt your opinion.

3. Your local high school has a six period day. However, students who participate in varsity sports, the performing arts, or co-op programs are scheduled for only five periods, to allow them extra time for these activities. In addition, they receive elective credit for these activities. All other students must be scheduled for a six period day, which includes both required courses and electives. Some students object to this practice and are submitting a proposal to the board which will require all students to be scheduled for a full six period day in order to fulfill their graduation requirements; no elective credit will be given for activities outside the six period day.

   You have been asked to make a presentation to the school board in which you respond to the question: Should the school board accept this proposal? Write a response in which you describe what you would say to the school board. Include what your position will be and how you will convince the board to adopt your opinion.

Figure 8

Draft 11/7/94

Communication Arts: Reading

Draft Scoring Guide for All 1994 Tryouts

For the tryouts MEAP is exploring the possibility of scoring the Response to the Reading Selections for a "reading" score and a "writing" score. The following is the draft of the Scoring Guide that will be used for scoring the tryouts for a "reading" score. The Scoring Guide for determining a "writing" score is under discussion.

The Scoring Guides are designed to be used in conjunction with illustrative base papers or other range-finder papers and are intended to describe characteristics of most papers at a particular scorepoint. The aim is to determine best fit; a paper at any given scorepoint may not include all characteristics.

Authentic Application of Knowledge – Response to the Reading Selections

Features:

- application demonstrated by use of the focus question ideas to the new situation represented by the prompt
- application demonstrated by taking a position and providing convincing evidence to support it persuasively
- knowledge demonstrated by a grasp of the focus question including the different perspectives and connection to the focus question
- knowledge demonstrated by utilization of the reading selections and relevant prior knowledge

Figure 9

Draft 11/7/94
(March 1995)
Draft Scoring Guide for a Reading Score

3 ***Knowledge:*** Response demonstrates a synthesis of relevant knowledge from all three reading selections. It reveals depth and insight without misconceptions about either the reading selections or the focus question.

Application: The student has taken a clear position and has supported it persuasively, using examples from all three of the reading selections. In the response to the question asked about the scenario, the student has clearly and thoughtfully applied the ideas from the reading selections and the focus question.

2 ***Knowledge:*** The response demonstrates an understanding of at least two of the reading selections and the focus question. Relevant knowledge is used, but it may not be well synthesized. There may be minor misconceptions about the reading selections or the focus question.

Application: The student has taken a clear position and has supported it persuasively, using examples from at least two of the reading selections. In the response to the question asked about the scenario, the student has applied the ideas from the reading selections and the focus question with relative clarity.

1 ***Knowledge:*** The response has few references to the reading selections and the focus question – it may, in fact, draw from only one of them. The prior knowledge that is demonstrated may result in either digression or lack of relevance. There may be major misconceptions about the reading selections and/or the focus question.

Application: The student has neither taken a clear position nor supported it persuasively. The student has used few examples from the reading selections and may have utilized only one selection. In the response to the question asked about the scenario. The ideas from the reading selections and the focus question have not been clearly applied.

0 The student has attempted a response, but it does not meet minimal standards.

Condition Codes
A Off topic
B Illegible
C Written in language other than English
D Blank/refused to respond

Figure 10

PROCEDURE FOR WRITING A PERSUASIVE ESSAY

State your position on an issue _____

1. *Set purpose*
   - ♦ change minds of readers
   - ♦ take action
   - ♦ see different points of view

2. *Consider audience*
   - ♦ students (young, teens, college)
   - ♦ adults (family)
   - ♦ community

     (Do you know them or are they strangers? Do they hold similar, opposite, or undecided views?)

3. *Choose format*
   - ♦ speech
   - ♦ essay
   - ♦ editorial
   - ♦ letter

4. *Collect information.*
   - ♦ Write down everything you know about the issue. Look for gaps, possible objections, and try to answer them.
   - ♦ Make a list or map of facts and authoritative opinions. (Use readings, ideas from each selection.)

5. *Evaluate and analyze information.*
   - ♦ Differentiate between facts and opinions
   - ♦ Identify and eliminate illogical arguments
   - ♦ Avoid errors in reasoning.
     - loaded language – using emotional words (fuzzy-headed liberal)
     - circular reasoning – proving a statement by repeating it in different words
     - cause and effect fallacy – assuming that one event caused the second one just because it came first
     - either/or fallacy – thinking there are only two choices
     - over-generalization – trying to prove a generalization that is too broad
     - bandwagon appeal – persuading people to follow the crowd
     - name-calling – labeling or characterizing people as opposed to discussing the arguments they present.

Drafted by Rita Noon, Lansing Public Schools

Figure 11

STRUCTURE OF EFFECTIVE EXPOSITORY WRITING

Introduction

- Grabs readers attention.
- May state position or lead reader to the position supported in the paper.

Body Paragraph(s)

- States position to be supported in the paper.
- Supports position with reasons, facts, and examples. Elaborates on each.
- Maintains consistent tone.
- Takes opposing views into account and answers them.
- Maintains readers' attention through effective language.
- Avoids faulty logic.

Conclusion

- Reassert the strength of the position taken
- May make a call for action on the issue

* Refer to models to illustrate formats used by "real" authors advocating "real" positions.

Figure 12

And That's Why I Need a Car

Growing up in this household for almost seventeen years, I have learned the value of clear, logical thinking when developing an argument. For example, when I desperately wanted a bike, I took the Bike Safety class, helped defray the expense and promised to wear my helmet. Just as I became a responsible cyclist, so I have become a responsible driver – at least pretty responsible. Consequently, although you have serious concerns regarding my owning a car, I think I can show you how my car ownership could actually benefit both of us. I should have my own car for reasons of convenience and economy and to prove my responsibility.

Remember the times when it was necessary to juggle schedules or cancel appointments in order to get me to work? If I had my own car, it would make everyone's life more convenient. Not only could I drive myself to work, I could also help with the other car-pooling tasks as well. For example, I could take Mike and Chris to swim practice and to their other appointments.

I understand that owning a car is a major financial commitment and that while I could defray some of the expense myself, my part-time job would not cover all of the maintenance of the car and the insurance. I could help purchase it, buy gas, and pay for the simple maintenance such as oil changes. If I were to buy an old car, I would no longer have to drive dad's car. This would save some of the additional insurance costs and save wear and tear on the other cars.

I know that shortly after I received my license, I also received a speeding ticket. You may think that this shows that I am not responsible or careful enough, but it has been over eight months since that ticket, and I have shown that I have learned from this mistake. I also understand that I would have to maintain my good grades and help with the expense. Owning my own car will confirm my maturity and show my responsibility. You are always telling me that I have to be prepared to leave home. This will give me a chance to become more independent.

I understand that owning a car is a big responsibility, but based on my past experiences I have proven myself ready for the next step toward adulthood. After all, if I fail, the car could be used as a "lever." That is, I either take this responsibility seriously, or I lose it.

Note: Although "Two Mothers" wrote this, they will not guarantee results in your own houses using this persuasive essay.

Pioneer High School Writing Handbook, Ann Arbor Public Schools

Figure 13

I Need a Car

I need a car; I cannot go everywhere I need to go on my bike. I have been a responsible cyclist and I will be a responsible driver. I know you have concerns about my owning a car, however, we would all benefit from my having a car. We could ave a lot of time and money and I could prove that I am a responsible person.

The argument concerning convenience has to do with my part-time job. Remember the times when we had to juggle schedules or cancel appointments in order to get me to work? If I had my own car, it would make everyone's like more convenient.

The second argument against my owning a car has to do with economics. I would certainly be expected and glad to help defray any expenses incurred by purchasing or owning a car.

The third reason for my owning a car regards responsibility. As parents you feel it is important to teach me some responsibility. Although I am on my way to learning responsibility through my good grades and my part-time job, this would encourage me. Maintaining a car, keeping up with payments and insurance, etc., would encourage responsibility.

I understand that owning a car is a big responsibility, but I think I can prove that I am responsible and help save time and money for the family.

Adapted from Figure 13 by Dottie Thorne, Ann Arbor Public Schools

The Balanced Budget Amendment

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Figure 15

PRO

By Rep. Dave Camp

This Jan. 30th, Sarah Argersinger will sit down at the kitchen table as she does at the end of every month. She will pay bills, balance the checkbook, and budget the family income for the month ahead. It is an age old requirement of millions of Americans. It's called keeping your house in order.

This month, Sarah and her husband, Buzz, are talking about painting the outside of their home. They have also been planning to buy new drapes for their family room and Buzz, who owns his own contracting company, has wanted to put in a new driveway since they bought their first home in July 1993. They both know these things aren't going to happen. Not this year anyway.

Sarah and Buzz recently had their first child, Davis. This month, Davis will need a new car seat which costs nearly $200. He is already outgrowing his new clothes and Sarah knows that's just the beginning. Choices are made and luxuries make way for necessities. This is not a new concept for American families, but it seems to be a new concept for American government.

Just like Sarah can't go to her employer and get more drapes, and Buzz can't go to his clients and tell them to pay more for the cement he'll need for his driveway, Congress should not be able to tell the taxpayers to pay more taxes until they have accepted the responsibility to cut spending first.

I, like many of my colleagues, support the Balanced Budget Amendment, but I must also add that I do not believe the amendment is complete without the requirement of a three-fifths supermajority to raise taxes. While it is essential that we balance the budget, it cannot and should not be accomplished by increasing the burden on taxpayers. We must accomplish it by making government smaller and more efficient.

Simply put, raising taxes to balance the budget is a cop-out.

A Balanced Budget Amendment is supported by 80 percent of Americans. They realize that deficit spending has bankrupted this country. The debt currently amounts to roughly $19,120 for every American. Fifteen cents on every dollar the government spends goes to pay the interest alone. This amounts to roughly 57 percent of all income tax collections. Forty-nine states have a balanced budget amendment. Millions of families like the Argersingers do as well.

The three-fifths supermajority is an essential tool to balancing the budget. It forces Congress to explore every means of spending cuts before raising taxes. Are tax increases impossible under this rule? No, it just ensures that they are a last resort. There is nothing unconstitutional about that. Raising taxes should be difficult.

Believe it or not it is currently easier to raise taxes than cut spending. Congress is held captive by the politics of special interests and pork programs that bust the budget. Nobody wants to tell a department head that his budget will be cut or a program eliminated. It is easier to sneak through a tax increase and hope no one notices. Those days must end.

The message from the last election was that people want the new leadership to reduce the size and scope of government. This new leadership must ensure that future legislators are forced to make the choices necessary to live within their means. Currently, the Senate operates under the Byrd rule which requires a three-fifths supermajority to cut spending, or cut taxes on certain legislation. We need to apply that measure to tax increases as well. It's only common sense.

We are looking for ways to make government smaller, less intrusive, more efficient. The Balanced Budget Amendment is critical to achieving this goal. Requiring a three-fifths supermajority to raise taxes imposes discipline and forces tough decisions so that Congress, like the Argersingers, chooses the necessities over the luxuries.

Dave Camp is a Republican congressman from Michigan's 4th Congressional District.

The Balanced Budget Amendment

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Figure 16

CON

By Rep. John Conyers

Balancing the budget is a good idea. Using our country's most precious and time-honored document, the Constitution, to do it is a bad idea. It is unnecessary, would delay budget balancing and could impede rather than advance economic growth. And the 60 percent "supermajority" on budget matters, revenue and public debt policy would mean minority, not majority, control — and gridlock — over our most important fiscal decisions.

During the last Congress which Democrats controlled, we adopted a budget to cut a record $500 billion from the budget deficit. Contrast that with the new Republican majority proposal to put off budget balancing in exchange for a promise in the Constitution to do it after seven years and two presidential elections.

In fact, this new majority has steadfastly refused to put its budget cutting numbers on the table. They have even refused a modest "truth in budgeting" amendment that would require disclosing the budget cutting plan before the constitutional amendment could be ratified.

Why such resistance to real numbers? It may be because, as Republican Majority Leader Dick Armey put it, the Congress (and presumably the American people) would "buckle" and not support the amendment if the real numbers were provided. Or as another prominent Republican admitted, the states may "buckle" and not ratify the amendment. Or it may be because those numbers would show broken Republican promises less than a month into their management of the Congress.

What broken promises? Upon taking office, Speaker Newt Gingrich said that Social Security was "off the table" for cuts. But Republicans, during Judiciary Committee mark-up consideration of the measure, uniformly voted against an amendment that would protect Social Security from any budget cuts.

ty trust fund is likely to be raided. And according to the Treasury Department, taken together with the Republican tax changes, the constitutional amendment would cost Michigan $4.6 billion in Medicare benefits, $1.9 billion in Medicaid benefits, $2.3 billion in housing assistance, student loans, veterans' benefits and aid to local governments, and hundreds of millions in dollars of other cuts.

State and local governments are most at risk because the amendment is a prescription for unfunded mandates. In order to make budget numbers add up, Washington could simply require states to do its work instead, without providing any money to do so. Passing the buck to the states would mean higher local taxes and/or drastic cuts in services. That's smoke and mirrors.

Even worse, by enshrining a particular policy prescription in the Constitution, the amendment could turn a short-term economic crisis into a severe depression. Today, for instance, a 1 percent increase in unemployment would increase the deficit by $57 billion. With a proposed constitutional amendment in place, the federal government would be forced to increase taxes or cut benefits by $57 billion during an economic contraction. This would dramatically aggravate the downturn, increase the deficit and generally make a bad situation far worse.

Finally, the amendment would inevitably throw our national budget decisions into the hands of an unelected and unaccountable judiciary, which would presumably make policy decisions in a secret chamber. Ironically, the Republican contract would bring us secrecy in government, not openness.

If the new majority wants to continue the deficit cutting begun by President Clinton, they now have all the necessary powers without resorting to the delays and excuses of the need for more powers in the Constitution. Let's continue reducing the deficit in 1995 with tough decisions now.

John Conyers is a Democratic congress-

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Should taxpayers fund the arts?

Yes: Quality takes money the free market won't provide

RICHARD COHEN

For those who think the arts are elitist and deserve not a farthing of federal funds, here are some numbers. Last year, New York's Metropolitan Museum of Art — "Maybe the greatest art museum in America," according to House Speaker Newt Gingrich — drew 4.6 million people, more than all the city's professional sports teams combined. A single exhibition, the stunning "Origins of Impressionism," was seen by 800,000 persons including — by way of declaring a conflict of interest — this writer. I went twice.

My two visits cost me $14, but the $7 admission price — about the same as the cost of a movie — is not nearly enough to cover the museum's expenses. Of its $100-million annual budget, only 9.6 percent comes from ticket sales. Most of the rest comes from gifts, endowment income and grants from various city and state agencies. Included is an itsy-bitsy amount the federal government gives the museum. If certain congressional Republicans have their way, those federal programs will themselves become museum pieces.

Just why, I cannot fathom. In terms of the federal budget, the amounts at stake are infinitesimal ($167 million, for the National Endowment for the Arts, for instance), but the rewards are great. The same is true for the Corporation for Public Broadcasting, which helps underwrite public television and radio. National Public Radio's "Morning Edition" and "All Things Considered" are simply the best news shows on the air. And while they no longer get federal funds, the stations that buy these programs do. In a trillion-dollar federal budget, the CPB gets a wee $285 million. That's not peanuts. It's barely the shells.

All these agencies are fighting for their lives. The walls of Washington have been breached by budget-cutters and ideological Visigoths (some are both) who either say the nation can no longer afford to aid the arts and public broadcasting or who think that government has no business doing so anyway. When it comes to broadcasting, they point to cable — 500 channels promised or threatened, depending on how you look at it — and say the private sector will give every American what he or she wants.

Quality is not only expensive, it is almost always unprofitable.

What cable system are they talking about? Mine offers me week-old city council meetings and schlock jewelry — all at a fee, of course. Once I had only nine channels of junk. Now I have about 50. This, my friends, is not progress — unless, of course, you happen to have a cable franchise.

The reason the arts or public broadcasting need government help is that quality is not only expensive, it is almost always unprofitable. To measure worth by the market is downright absurd. The government does many things because they are worthwhile and because, otherwise, they would not exist. Disney World can make a buck, but not some obscure national park or, for that matter, your local public library. Want to give those up, too?

I find it odd that conservatives, of all people, are always ranting about the elite — a term to which Gingrich seems addicted. Many conservatives, after all, are not only card-carrying members of that ill-defined group, but some of them are always arguing for cultural standards. What's wrong, then, with government upholding an occasional standard in the arts, aiding something deemed worthy. Is a superpower nothing more than ships, planes and men in arms?

There is, in fact, nothing wrong with elitism if it's gained by merit and not, say, by circumstance of birth. There's nothing wrong with our government doing what, in essence, various German rulers did when they hired a certain J.S. Bach to compose a little music. For sure, there will be the inevitable controversy — a homoerotic Mapplethorpe exhibition, for instance — but as the Met's show "Origins of Impressionism" proves, one generation's outrage can sometimes become another's beloved classic. Some of the show's best paintings were condemned by the 19th Century's art establishment.

When I visit the Met or any of the Smithsonian museums in Washington, I am awed by the combination of private philanthropy and government funding that pays for what I see, sometimes gathering art from around the world for a particular exhibition. I will not argue that supporting the arts is more important than national defense or cancer research. But I will say that enriching a nation's cultural life is not, as some would have it, a superfluous effort. If you believe that, then it follows that the Sistine Chapel's ceiling does nothing more than keep out the rain.

If government, all government, turns its back on institutions such as the Met, the museum would either have to curtail services or steeply raise ticket prices. Great art — the masterpieces that once hung in the parlors of the rich — would once again be available only to those who can afford it. That would mean that an institution that is in no way elite would ultimately become just that. The silly fight against elitism serves only the cause it abhors.

Washington Post Writers Group

THURSDAY, JANUARY 19, 1995/DETROIT FREE PRESS 13A

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Figure 17

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No: The enlightening power of the arts are overblown

A cadre of upstanding artistic types came to my newspaper recently to explain to the supportive editorial board the many reasons why Congress should not cut funding for the National Endowment for the Arts, the National Endowment for Humanities and the Corporation for Public Broadcasting. Key committees will be considering funding for these entities this month.

DEBRA J. SAUNDERS

The meeting gave me an opportunity to embarrass my coworkers by asking troglodyte questions, focusing on the NEA, such as: Why should hardworking taxpayers be forced to subsidize your artistic flights of fancy?

The answer, the artistes replied, is that everybody benefits from federal arts spending. Like: They don't want arts funding for themselves, they really want it to help other people.

And: Everybody benefits when they benefit. School children benefit because there is a minuscule chance schoolchildren will be treated to an NEA-funded performance. (Okay, so this is my take on it.) The unborn benefit because art is forever. People who live in trailers and only catch classical music when it's in a cartoon benefit because their neighbors who catch an NEA-funded bilingual flamenco dancing exhibition will be less uncouth.

An arts flier, citing quotes from inmates, corrections officials and artists, listed these benefits from the arts: "The arts stop suicides." "The arts fight graffiti." And: "The arts redirect destructive behavior." The folks who put that handout together apparently forgot about Van Gogh, the San Francisco graffiti arts teacher caught tagging in the Sunset District and the NEA-subsidized performance artist who tapped his scalp with needles, carved symbols on another artist and put spikes through the cheeks of two women.

Ah, but I lampoon art. I forget the soul and its hunger for enlightenment. The quiet walk by a row of impressionist originals, the light that clicks on in a child's soul when oil and paper take flight, the leap one feels while sitting in a chair just watching the ballet. The snore — I mean roar — of the opera.

These endeavors are worthy. I should be a booster. That was the nub of the artistes' argument. Indeed, the meeting was like a math diagram in which two planes do not intersect, in this case because of a fundamental philosophical difference. They believe that if something is intrinsically worthy, the federal government — that's you, taxpayer — should subsidize it. I say, if something is worthy, private donors will and should pay.

And so we talked past each other. They said arts programs that benefit inner-city kids inspire children. Good, I said, then put those programs in the schools. There is no money to fund those programs in schools, they said. That's because the federal government keeps spending money on a lot of junk, including performance artists, I thought.

The arts community loves this statistic: The $167 million NEA budget costs 64 cents per American — a bargain, the edified and rarefied say. If you want to look at all expenditures that way, federal wool and mohair subsidies are a bargain too, but that doesn't mean people want their tax dollars to go to them.

Besides, the NEA is spending 64 cents per American that the federal coffers don't have. Thus, Washington is committing the government equivalent of paying the rent and buying theater tickets and lithographs on credit cards that are near their limit.

Then, the panel discussed how much good it saw coming from its spending of your money. It's almost like play money to them. They had a good time, and others did too, including some Republicans; it must be good for you. You are selfish if you don't want to contribute to the NEA. They are selfless for spending your money and spreading art, even where art isn't wanted.

One item not found in the inmate-artistes' flier: The arts teach people self-reliance. Or: The arts teach people respect for the hard work and choices of others. So much for the enlightening power of the arts.

But maybe I'm wrong. Maybe the sort of probing performance art often endorsed by the NEA does have its socially redeeming qualities. In which case, could I have a grant?

Another handout pointed out how, for every dollar the swells get from the NEA, they raise "$11 and more from state and local agencies," — read more taxpayer money — "foundations, corporations, businesses and individuals." As a result, there is a marvelous multiplier effect that creates employment and prosperity for all. Therefore, handouts say, the arts generate $38 billion in the American economy. (By this logic, the deficit could be eliminated by dramatically increasing NEA spending.)

This is just another way of saying — not that you believe it — that federally funded arts programs, like butterflies, are free.

Creators Syndicate

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Figure 18

Special Interest Group Accommodations

Team	Accommodation Recommended	Impact of Accommodation	
		Positive Effects of Accommodation	Negative Effects of Accommodation

Figure 19

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Will Guy
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